Kine WEEKLY

SENDING CASH FOR U.S. FILM EARNINGS

See page 3

"HEDY" WITH DELIGHT!

"A sure winner." BOXOFFICE

"Gable and Lamarr! What a boxoffice attraction! And to back it up M-G-M has cast them in a top comedy which makes a perfect audience combination. Has every element for good boxoffice."

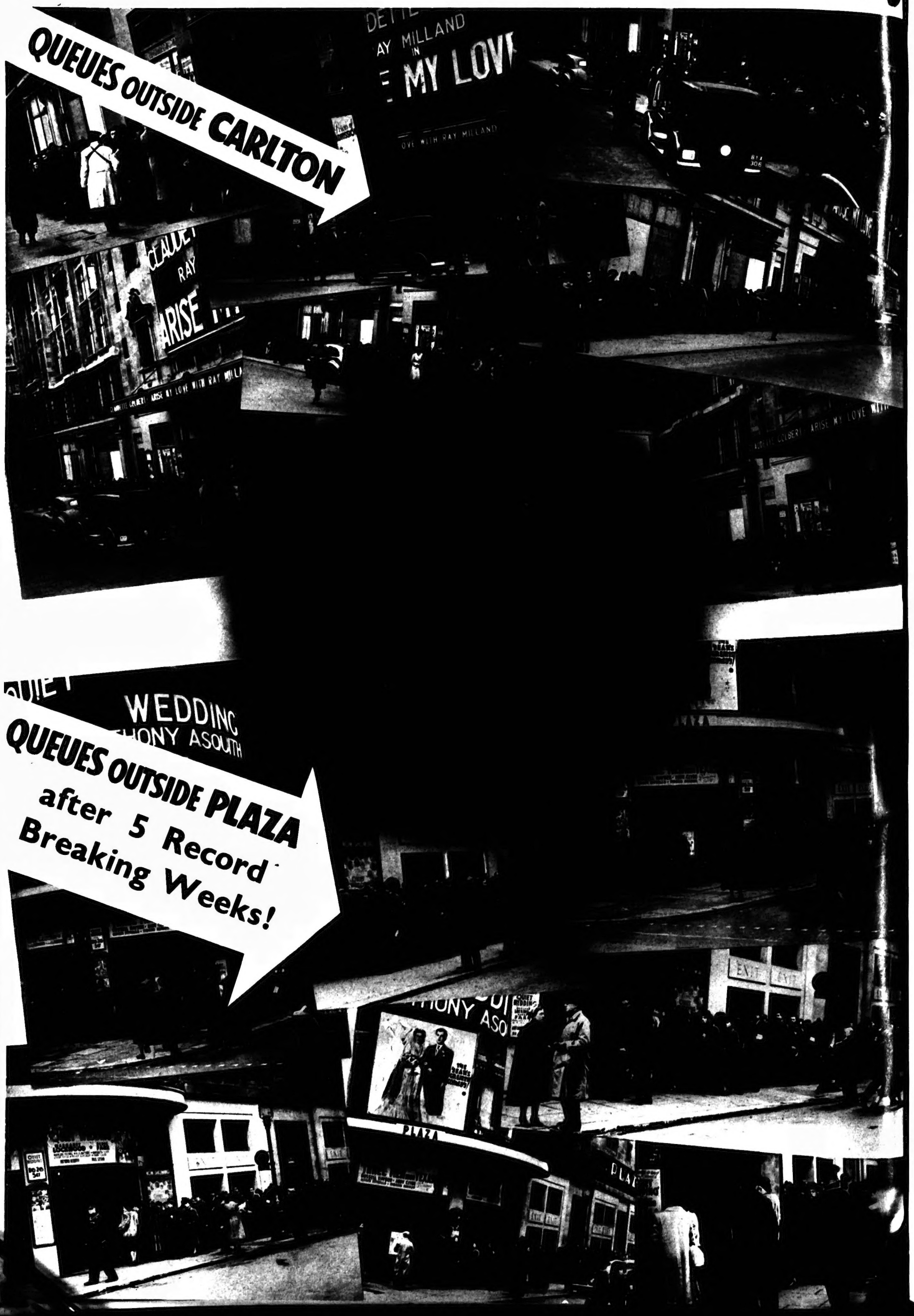
HOLLYWOOD REPORTER

"A smacko entry for topflight biz." VARIETY

"90 minutes of unadulterated comedy of wide range winding up with one of the most hilarious finishes ever filmed." MOTION PICTURE DAILY

The funniest love comedy since the world tried to pronounce N-I-N-O-T-C-H-K-A!

Paramount Pictures beat the Blitz!



CHARITY CONTRIBUTION TO STAY

See page 5

Kinematograph WEEKLY

No. 1768 Thursday, March 6, 1941. Vol. 289

COMPLAINTS OF M. of I. COMPETITION

See page 13

U.S. COMPANIES AGREE ON MONEY ALLOCATION

Basis of Average of Three Years' Business

$12,900,000 MAY BE REMITTED ANNUALLY BY EIGHT FIRMS

A DECISION has been reached in America on the allocation of sterling revenues among the eight major companies marketing films in Great Britain.

THE AGREEMENT PROVIDES FOR THE REMITTANCE ANNUALLY OF NOT MORE THAN $12,900,000.

This news is cabled by the "Kine's" New York correspondent, whose message stating that arbitration had begun on the question of currency withdrawals was printed in the "Kine." of February 13.

The basis of the decision is that the English currency withdrawals shall be allocated on the average of the last three-year gross of business by each company, each company's gross being reckoned as a percentage of the total gross for purposes of computation of the amount to be received.

It will be remembered that differences of opinion were existent towards the end of last year regarding the participation of Universal in the distribution, as the company was not originally one of the parties to the first agreement which operated during the year ended October 31, 1940.

The agreement between the British Treasury and the Board of Trade on the one hand, and the American major distributors on the other, covers a period of the 52 weeks beginning October 27, 1940, to October 25, 1941.

Under the agreement, facilities for remittance in dollars to America will be provided by the Treasury to the American companies at the official rate of exchange ruling on the date of remittance.

Basis of Agreement

The amounts transferable under the 1939-40 agreement having been disposed of by remittance, the remittances for the current period are to operate on the following basis:—

(i) A hundred per cent. of sterling revenues up to £2,150,000 or such other figure as will enable the companies collectively in the event of an alteration in the official dollar-sterling rate to remit a minimum of 8,600,000 dollars.

(ii) Fifty per cent. of sterling revenue in excess of the sterling figure under (i) above.

(iii) Subject to a maximum amount to be provided under (i) and (ii) combined of 12,900,000 dollars.

The assumption is made that the companies will earn the standard revenues which will entitle them to a collective quota of 12,900,000 dollars. Of this total amount, remittances may be made up to 37½ per cent. during the first 13 weeks to January 25, 1941, and up to 75 per cent. during the first 26 weeks to April 26, 1941.

Safeguards

This is subject to the provision that at no time may the companies be collectively in a position of having transferred in excess of the amount to which they will be entitled in view of their 1940-41 billings to date and on the basis of the calculation set out in (i) above.

Other clauses in the agreement (i) prevent transfer of any balance of sterling revenues into another currency or forward selling or transfer in sterling to another resident without consent of the Treasury; (ii) ensure the marketing in this country of the normal proportion of films produced in the United States, which are to be marketed at present levels of rental; (iii) employment of unremittable sterling.

Part of clause V provides that with respect to the renters' quota obligations incurred, the Board of Trade undertakes that the quota provisions of the Cinematograph Films Act, 1938, will be administered with due regard to the various obstacles that war-time circumstances may put in the path of production.

The agreement may be terminated by the companies at their option should any alteration in the Defence (Finance) regulations or amendment of the Films Act or enactment of other measures affect the companies' interests.

It was decided last week by the Plymouth Watch Committee to allow the city's kinemas to open on Good Friday, subject to submission of the programmes to the chairman, Ald. W. J. M. Midley, for approval.

QUOTA FILM SHORTAGE

Official Advice to Exhibitors

Difficulties experienced by exhibitors in obtaining British films to satisfy quota obligations should be set down at the time, advises W. R. Fuller, general secretary of the C.E.A., in a letter to members.

After quoting the relief clauses of the Cinematograph Films Act, Mr. Fuller states:

It is not the practice of the Board of Trade to grant dispensation in advance. In simple language, members need to keep notes of difficulties experienced in booking English films owing to reasons which will usually be:

(a) Non-availability owing to opposition booking.
(b) Unsuitability for a subsequent run.
(c) Unsuitability on grounds of quality.
(d) Price.

Exhibitors whose returns at the end of the year fall below 17½ per cent. will be asked by the Board of Trade for an explanation and our experience has shown that one which consists of reasonable facts is worth a ton of generalities. In general—exhibitors who have made bona-fide attempts to book their quota of British films need not be apprehensive that the Board of Trade will take an unreasonable view provided their explanation is reasonable and recites facts. The explanation, however, has to satisfy the Board of Trade. Exhibitors' quota for the year beginning October 1, 1940, for long films is 17½ per cent.

Darryl Zanuck and Francis Harley at a welcome-home lunch at the 20th-Fox Hollywood Studios. Story on page 4

Staggered Hours in West End

NEW AGREEMENT TO START ON FRIDAY

WEST END KINEMAS, WHICH DURING THE WINTER HAVE BEEN CLOSING AT 7 P.M., WILL IN FUTURE REMAIN OPEN UNTIL 8.30-9 P.M., THE ACTUAL TIMES BEING STAGGERED UNDER A ROTA SYSTEM WHICH HAS BEEN APPROVED BY THE AUTHORITIES.

The new agreement, which has been arranged by the C.E.A. in consultation with the Chief Commissioner of Police and the London County Council, will operate as from to-morrow (Friday), when the following staggered hours of closing will operate by the various groups of kinemas indicated:—

Empire and Ritz, Leicester Square, and the Carlton, Haymarket, will close at 8.30 p.m.

Plaza, Piccadilly Circus, and Odeon, Leicester Square, at 8.40 p.m.

Warner, Leicester Square, Gaumont, Haymarket, and the Monseigneur at 8.50 p.m.

London Pavilion, New Gallery, Regent Street, and Astoria, Charing Cross Road, at 9 p.m.

Hours of opening on Sundays will be from 3.30 p.m. to 9 p.m., and the same system of staggered closing times will operate.

The rota will change weekly to give a fair distribution of time.

The KINE. understands that the motive underlying the change is to take advantage of the longer evening hours and to prevent crowds of kinema-goers being massed in the streets at the same time. The staggering marks a return to an earlier scheme of closing, which obtained before early darkness necessitated a closing hour of 7 p.m.

C.E.A. ANNUAL REPORT

War Causes Decrease in Membership

A DECLINE IN MEMBERSHIP—THE FIRST FOR MANY YEARS—IS RECORDED IN THE C.E.A. ANNUAL REPORT JUST PUBLISHED. THE DECREASE IS ATTRIBUTED TO DESTRUCTION OR CLOSING THROUGH LACK OF BUSINESS CONSEQUENT ON THE WAR, THE HEAVIEST DECLINE BEING IN LONDON (50 OUT OF 610) AND KENT (22 OUT OF 91). THE TOTAL DECREASE IS 105.

The less bulky report is no sign of lessened activity, but rather a gesture made towards the demand for economy in the use of paper. Thus, as W. R. Fuller points out in his opening paragraph: "There is no space for obvious embellishment and the record of activities must be left to speak for itself."

Tax Deputation Buoyancy

The efforts to make less onerous the Government's plans to tax the Industry through the Entertainments and Purchase Tax are recounted, the report recording the "buoyant mood" in which the General Council made its representations to the Chancellor of the Exchequer for remission of the former, "needless almost to relate at this stage" without success.

The proposal to include film exhibition in the scope of the Purchase Tax and the strong representations made against it are chronicled, together with the bargain under which a new scale of Entertainments Tax was agreed to.

"After negotiation your General Council, in deference to the inevitability of the national need, participated in framing a new scale which would yield the maximum which the Industry could bear and which was practical in its application . . . . Your General Council is content to reflect that by co-operation it saved members a very large sum."

A Much-appreciated Effort

Reference is made to the success of efforts to secure the reservation of operators—"perhaps the work most appreciated this year by members"—and to the failure to secure reservation of managers at the age of 35.

A paragraph on the Carbon Pool closes with an appreciation of the action of the War Office in so correlating its demands that both civilian and kinema needs could be adequately supplied.

There is a touch of sly humour in the comment on the permission given by the Ministry of Home Security to change the method of announcement of air raids from oral to screen. Mention is made of the fact that oral announcements were greeted with catcalls and whistles. "The Ministry agreed to an alternative method free from this peculiar form of public appreciation." This paragraph appreciates the cordiality of relationships between the Ministry and the association.

Service to the M.O.I.

Justifiable credit is taken by the association for its part in assisting the Ministry of Information to put before kinema patrons its propaganda films. This co-operation "has assured the Ministry a ready-made circulation of 20,000,000 patrons . . . . The

Continued on page 7

MANCHESTER LUMP SUM S.O. OFFER

Watch Committee Recommends its Acceptance

70 KINEMAS PARTICIPATE

INSTEAD of a 10 per cent. basis the seventy Manchester exhibitors who have made application for Sunday opening offered a lump sum payment which, if all kinemas open every Sunday, will amount to £5,967 in a year. The Watch Committee has recommended that the City Council accept the offer.

In a report by the Watch Committee presented at yesterday's (March 5) meeting of the City Council, it is stated that when P. Butlin, representing the exhibitors, addressed the Watch Committee, the only conditions to which objection was raised were the following:—

"(b) A sum equal to 10 per cent. of the gross admission charges after deduction of entertainments duty received from Sunday performances, to be paid to the City Treasurer for the purpose of being applied to such charitable objects as the Watch Committee may decide, and for other purposes of section 1 (i) (b) of the Sunday Entertainments Act, 1932.

"(d) Audited accounts relating to Sunday performances to be furnished to the Council for information."

The Case Against Percentage

Mr. Butlin stated that if kinemas were only allowed to open on Sundays subject to condition (b) set out above, many of the kinemas would incur financial loss by availing themselves of the opportunity and he produced detailed financial statements based on the average receipts and payments at one of the City theatres in support of this statement. It has been pointed out to the Watch Committee that the rental for films is based on the usage thereof and that in all probability extra rental would have to be paid if the films were to be used on seven days in a week instead of six.

Further, additional expenses would also be incurred for staffing the kinema on Sundays as by reason of the limited number of hours during which the kinema would be open on a Sunday, the staff would, in effect, receive double pay for Sunday duty, and that the overhead charges generally would be increased.

In the place of condition (b) the applicants requested that the Council should agree that the contribution to charity should be certain fixed sums in respect of each Sunday on which a kinema is opened for kinematograph entertainment. If all the seventy kinemas open on every Sunday the amount which will be received will be £5,967 in a year.

A Simpler System

Applicants further pointed out that the submission of audited accounts in respect to Sunday performances would involve their administrative staffs in very considerable extra work, and that by reason of the "staggering" of the days of duty of these staffs to fit in with a seven-day week, the staffs would have less time available to carry out their work. It was further pointed out that in the event of the Council approving of a flat rate of contribution to charity instead of a percentage basis the submission of audited accounts would become unnecessary.

A Twelve Months' Recommendation

The Committee reports:—"Having given the whole question the most careful con-

Continued on page 5

The Capture of Derna

First Pictures

on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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S.O. CHARITY INQUISITION

WHAT we said last week about the need for a national policy on Sunday opening charity contributions has been emphasised by the action of local authorities, as reported in other parts of this issue. It is made more clear than ever that the power to levy an unspecified fine on the kinemas for opening on Sundays is being used as a measure of the disapprobation of many councils in the provinces.

It is not, in most cases, a very heavy demand that is made, but that is beside the point. What matters is that one trade alone out of all the services which minister to the needs of the public on Sunday has to pay a special price as a sort of dispensation fee.

We have faced this with some resignation ever since the Act of 1932 was brought into operation, and now that the theatres and music-halls are to be opened, without any stipulation of the sort, it is obvious that the question would come up for further examination.

It is more in the public eye because of the extra call for Sunday entertainment by the big camps in every corner of the land. Their men have to be catered for, and very many exhibitors who would normally prefer to limit their business to a six-day week have agreed to fall in with the demands of the camps.

They have recognised their duty, and are prepared to carry it out, accepting the compulsory charity clause in their conditions of opening. But now there comes a further development on the part of the authorities in whose hands is the framing of the conditions. Basing their demands on a percentage of the receipts, they are insisting on seeing audited returns of the business done.

It is rather significant that three cases are referred to within a few days—Sheffield, Manchester, and Monmouthshire. This is surely rather more than a casual coincidence.

Remember that old battle about the rating of kinemas; how one authority after another exerted all its ingenuity to find out their money-taking capacity and requested details of their takings for valuation purposes? The exhibitors took a firm stand, and refused then, as now, to submit their figures.

What they take at the box-office on Sundays has no very exact or uniform bearing upon their weekly earnings, but the figures asked for would, we have no doubt, be very useful in more than one department of the town or county hall.

Making the best of an unsatisfactory job, the kinemas are prepared to make their charity contributions in lump sums. There can surely be no objection to this, and many advantages, in the avoidance of clerical and accountancy work, as well as the right to keep business figures private, are apparent.

It now becomes a matter for agreeing upon a fair basis for the payment. In every case we realise the necessity for collective bargaining, and it will have been noted that the C.E.A. branches have taken action on behalf of their members in a way which ensures the maximum of protection for them.

No surprise was caused by the blunt statement of the Home Secretary in the House of Commons, that no alleviation of the charity clause, as applied to kinemas, was to be expected. We have accepted the principle, although we do not acknowledge its justice. But at least we can see that local authorities are allowed to take no unfair advantage of it.

Long Shots

LIBYA IN THE NEWSREELS—HARLEY ON HARDIHOOD—A PLEA FOR THE THEATRES—"STEVE'S" NOSTALGIA—THE C.T.B.F. TRAILER—OLD BOYS' REUNION—AIR RAIDS AND AUDIENCES

LESS in bulk, the C.E.A. Annual Report is, nevertheless, full of facts recording the year's activities of the Association, and through the sober chronicle there gleams every now and again the humorous twinkle of W. R. Fuller's shrewd comment and summing-up.

SOME of the most vivid pictures of the war are to be found in to-day's (Thursday) newsreels. I was privileged by Freddy Watts to view an early copy of the Pathé Gazette, and saw some of the activity in Tobruk and beyond. Shells bursting in front of our tanks without harming them, howitzers recoiling and recovering after being fired, like huge squatting frogs, tracer bullets gashing the picture from right to left, and again prisoners in thousands.

MOST of the material is from official records, and this is, of course, shared by all the newsreel companies and edited according to the skill and preference of editors. Anyhow, it is a news-reel to see if only to attempt to realise what has been less perfectly described in news paragraphs.

FOX MOVIETONE NEWS contains, together with war pictures, the first pictures of the capture of Derna; General Sikorski accepting a degree at St. Andrew's University; the marriage of Sergt. Compton, footballer and cricketer; the Lord Mayor's daughter being married; some exciting outboard racing in Seattle, America; student pilots in America being trained; the arrival of Mr. Winant in England; the Princess Royal inspecting Scots Guards; the St. David's Day celebrations of the Welsh Guards and its ceremonial.

IT is one thing for our American friends to read of British endurance during the difficult days of the Nazi air-blitz; it is another for them to hear at first hand from such an ambassador as Francis L. Harley an account of the way work is carried on in this country with what almost amounts to an indifference to the menace of hostile planes above.

THE Fox chief was recently the guest of honour in Hollywood at a luncheon at which Joseph M. Schenck, Sidney Kent, Darryl Zanuck and William Goetz were the joint hosts, when Zanuck expressed the 20th-Fox studios high admiration for the service which the British unit under Francis Harley was rendering the company.

FRANCIS HARLEY'S matter-of-fact tone in describing British conditions heightened, in fact, the admiration of his colleagues. "Conditions are gradually getting better," he said, "in spite of all the German raiders can do. This strength of character, this determination to carry on no matter what may come, strengthens my certain conviction that no matter how many bombs the Germans drop or how many fires they start, London can never be wiped out and the British will never be whipped."

PROCEEDING, Mr. Harley said it was a privilege and an honour to be in London. His associates "were in the pink," and wished Hollywood to know it. 20th-Fox forces had not lost one day's work and Movietone crews had not lost one edition. Workers in the studios were neither afraid nor discouraged, and no one thinks of complaining.

MEMBERS of the C.E.A. and K.R.S. who attended the War Office last Thursday in connection with the arrangements for providing film entertainments for the troops, were greatly impressed by the businesslike handling of the meeting by Maj.-Gen. Harry Willans, Director-General of Army Welfare, who presided. They found themselves back in their offices with the business all dispatched in just over an hour

A LONG and very pertinent letter from Charles Clarke, joint managing director of Portsmouth Theatres, Ltd., on the subject of Sunday theatres, expresses the hope that the film Industry will take a broad view and not adopt a peevish attitude because of the proposal that theatres opening on Sunday should be exempted from charity contribution.

"TO my mind," he says, "a far greater inequality has lain in the fact that through the several years during which our kinemas have enjoyed the great advantage of Sunday opening, the living stage has been denied the privilege.

"NORMAL entertainment average is probably at least 12 kinemas to one theatre. Surely our Industry would not begrudge the theatre its long-delayed equality with them or seek to crab its chances. Let us rather hope that absence of a Sunday tax on theatres will lead to its complete abolition."

W. R. FULLER

RECOLLECTIONS of the old Cinema Flying Club crowd around a letter I have recently received from Pilot Officer J. L. Williams, who in the course of his peripatetic career has now exceeded his thousandth hour of flight instruction. Like so many of my correspondents who were formerly of the Trade "Steve" confesses to the Wardour Street nostalgia and in order to resume his temporarily severed contacts hankers after a sight of the KINE. "You don't know how one can feel about show news until you're away from it," he says.

YOUR excellent photos of Hollywood Glamour Girls would go down well with the boys, declares Steve, who adds that in his present station femininity is so remote that most of the boys seem to be taking a benevolent interest in goats and pigs and he makes the rather naive admission that he himself "prefers donkeys," which, as I read on, appears to be slang for an excellent local brew, served in the one and only village pub.

INCIDENTALLY, talking about the lack of entertainment, Steve has unearthed a 16 mm projector installed primarily for instructional purposes on which he proposes to project entertainment films in the N.A.A.F.I. Hall. Mindful of the interests of the Trade Steve explains that his purpose does not involve opposition to any local exhibitor, the nearest of which is not less than eight miles away, and buses only run Friday and Saturday.

ONE of the most important British story properties of the year "Ladies in Retirement," has been produced by Columbia, Maxie Thorpe tells me. Written by Reginald Denham and Edward Purcy, "Ladies in Retirement" will be brought to the screen by Gilbert Miller, working in association with Lester Cowan. It will go almost immediately into production with big star names and a famous director.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***REPUBLIC NEXT** season plans 62 features, including 30 Westerns. The production budget is $15,000,000.*

***A REPRESENTATIVE** Boren House resolution asks for a Congressional probe in the industry to determine the film's effect on the economic and social life of the country.*

***ATLAS CORPORATION** report shows them owning 28 per cent. RKO-Radio preferred stock, 39 per cent. common at the end of last year among other film holdings. RCA report shows them as owning 44,000 RKO-Radio preferred shares and 316,000 common.*

***THE U.S. NAVY GETS** a $250,000 more for expansion of film programme recreation for personnel.*

***WALTER WANGER PLANS** 3 for U.A. next season, including "Eagle Squadron," for which Merian Cooper is now shooting backgrounds in England. Wanger on the radio says there are four ways in which the screen can aid defence; realistic newsreels, co-operation with armed forces training, more pictures on the Western Hemisphere, and a wider scope for films on contemporary life.*

***PRESIDENT ROOSEVELT'S** address on the air from the White House on Thursday to the Academy Awards dinner praised the industry for its achievements and service to the cause of democracy and national defence.*

THE new "March of Time," Press-shown yesterday, bears the convincing title, "America Speaks Her Mind," an expression of the manner in which the great republic is letting the world know where she stands, and how strongly she stands for it in these troublous times. If America can go on speaking her mind, as she is doing now, England can take it. It should be a heartener on this side of the Atlantic.

IT was good to hear, the other day, that Teddy Rockett is benefiting very much from his stay at Glebelands, following his recent operation at St. Peter's Hospital—evacuated to Hendon, by the way. Tommy Welsh took him down to Wokingham, where he is now enjoying the Glebelands amenities with the other guests, some of whom are old Trade friends of Teddy's.

IN these days of strenuous efforts to pile up Spitfire Funds and ensure the success of War Weapons Weeks, it is good to know that the Cinematograph Trade Benevolent Fund is not forgotten. John Lake, of the Regal, Littleport, who has been indefatigable in promoting the success of his local "Weapons Week," has still a thought for the Trade's own charity.

HE conceived the idea of a Sunday film show for the Fund, but this the authorities refused as the district had not at any time sanctioned film shows on Sunday, so he is arranging to screen a C.T.B.F. trailer film for a week and speak an appeal from the stage for the Trade's chief charity.

ISN'T this an idea which other Fund supporters might adopt? I rang R.C.O. Viveash, who tells me there is in existence a trailer of 150 feet length which may be booked for a similar purpose. He would be glad to lend it to any kinema proprietor wishful to make an attempt on similar lines.

"SURROUNDED by scaffolding, and tasting dust, lime and plaster for breakfast, dinner and tea, I'm having a delightful time," writes Edgar Flint, of the blitz-stricken Scala, Pendleton, Salford. The theatre is closed for the time being, but a great deal of work is being done within the building in making good the damage caused by blast. It is hoped shortly to be able to announce "business as usual."

AFTER three years as script-writer and director for Merton Park Studios, John Lewis has left to act as director for the new production unit formed by George E. Turner, the film consultant. Six foot, and bespectacled, John Lewis has a refreshing personality and a grand sense of humour. George E. Turner has, I should say, picked the right man to take charge of his new production unit. Good luck to them both.

J. L. was a schoolmaster and actor before entering the documentary film world. was responsible for "Bringing it Home," the food convoy production. He had a lengthy spell on a destroyer under actual war conditions during the making of this documentary. His recent films for Merton Park were "Steel Goes to Sea," which deals with the shipbuilding industry and "Full Cycle," which is about coal mining.

THOSE who have attended in recent years the annual hot-pot supper and smoking concert of the Lancashire Cinema Old Boys Association, will regret that it is likely to be passed over this year. War conditions provide militating circumstances, but the annual reunion is to be held shortly, although shorn of much of its social atmosphere.

OLD Boys are recommended to get in touch with Charles Yonwin, I. Brearley, or Ben Gibbs of Manchester, for details of the reunion, which is likely to take place next week. Membership of the Lancashire Old Boys is restricted to those who served the kinema trade prior to March 10, 1913. By the side of these youngsters, kinema veterans who must have been in the Industry in 1903, are the very old boys.

THE reactions of kinema audiences to raid warnings nowadays are really amazing, even in "objective" areas. The only sentiment expressed at the crowded Metropole, Victoria, last week was one of annoyance at the short interruption for the announcement. The programme, it is true, was an outstanding one, and the audience were literally yelling with laughter at Moreland Graham's cockney humour in "Old Bill and Son." Not a soul moved, everyone stayed to enjoy Old Bill and "Mark of Zorro," the latter a picture much too exciting to miss.

THE STROLLER.

Close-Ups

By

Screencomber

JOKE?

IN response to a request from the local military authorities for free admission to men in uniform, a country exhibitor agreed to compromise and hit on the idea of "Carefree matinées." "Leave your cares outside or bring them with you—your cares are admitted free." The scheme proved a big success until an elderly corporal arrived with his ten children. "One sixpenny, please," he said, "and my ten cares are free."

KNOWING THE WRINKLES

BARBARA STANWYCK, we read, set her make-up man a problem, when she had to appear as a woman of 109 in "Pioneer Woman." Why go to the trouble of devising an elaborate and expensive make-up for Barbara? We can well remember many, many, American female stars, brought over by our studios, at enormous expense, who could easily have played the role with no make-up whatsoever.

PICTURE PENSIONERS

OLD Ma Shirley Temple, veteran screen star, at the age of eleven is returning from retirement to stage a come-back. When informed of Ma Temple's plans, Baby Sandy tore off her bib in a pet, and lisped angrily, "Why can't some of those old stagers grow old gracefully and make room for the younger generation?"

GERMAN EXPLANATION

THE official German News Agency seek to justify the bombing of kinemas on humanitarian principles. In a recent statement it pointed out "We only bomb kinemas in an effort to keep our Fuehrer's promise that he would never wage war against civilians. From reports we have received about the attendances at most kinemas the only safe place to drop explosives without injuring someone is in a kinema. Should, however, somebody have strayed in by accident there is a strong possibility that the theatre may be showing a Winkleheim feature, so that a direct hit is a merciful end to the unfortunate wretch inside. Our Fuehrer has declared that he will never attack helpless civilians, and as Screencomber is nearly always helpless he might as well keep his big trap shut, except when he is pouring beer down it."

SPEECH

JOE BLINK, the Film Trade champion, has made an impassioned appeal for Government assistance against the danger of fire bombs.

"When I think of these incisionaries I naturally feel cut up about them," Joe stated. "What I want to know is whether the Government is making any plans to project us against insanitaries. It is waistful thinking to believe, just because your theatre has escaped heretofor it will escape heretoalways. One night these mockturtal raiders will pounce, and then we won't half be in the soup, with the incinerators creating a venerable hollowcast of smoke and flame. We demand fair play, because we regard it as our hermitage and we will not sell that hermitage for a mass of potash."

OUR SECRET WEAPON

WE have known Oscar Deutsch as an Odeon erector and Bernstein as a Granada creator, but we never thought to see ourselves as Empire builders. Smirking self-consciously, we read in the *Nairobi Entertainments Programme*: "And how can Hitler hope to beat a people whose men during an air raid can write like 'Screencomber' in the KINEMATOGRAPH WEEKLY?"

But is it quite fair to blame these outpourings on the air raids? After all, we felt this column coming on years ago, so don't let's apportion all the blame on the Nazi raiders.

After quoting a graphic and dramatic little ode we dashed off during a blitz, our Nairobi colleague concludes with this line: "That is the spirit shown in 'The Front Line.'" To be quite correct, the spirit on this particular occasion was in the cocktail cabinet in the front room until the blitz began—then we were in the front room cocktail cabinet and the spirit was in us, and if anyone wants to recommend us for the George Cross, we deserved it more for the bravery with which we endured the next day's hangover rather than the previous night's blitz.

CAUGHT IN THE ACT

ACCORDING to the Screen Actors' Guild, those now acting in Hollywood pictures include aeroplane mechanics, bacteriologists, blacksmiths, blue-print makers, bricklayers, concrete workers, hardwood floorers, sand blasters, welders, galvanisers, iron moulders, leather workers, pipe fitters, riggers, roofers, and a long list of almost every conceivable trade. What is perhaps significant is that among these trades there are no actors mentioned. Which may or may not come as a surprise to members of the general public.

20 per cent. Charity Contribution

MONMOUTH C.C. ALSO DEMANDS AUDITED ACCOUNTS

TWENTY per cent. of the gross Sunday takings of Kinemas in Monmouth County Council area are to be earmarked for the Charity contribution; in addition a fee of £1 is demanded for issue of the Sunday licence, and the exhibitor is to submit audited accounts.

It will be noted elsewhere that the Manchester Watch Committee has rejected the principle of audited accounts and the exhibitors' offer of a lump sum in lieu has been accepted. At Sheffield the C.E.A. has rejected a demand for audited accounts.

A special sub-committee of Monmouthshire County Council, who have been dealing with the question of Sunday kinemas, recommend that regulations of the Council attached to licences for the opening of kinemas on days other than Sundays shall apply also to Sundays.

A fee of £1 shall be paid by the licensee on the issue of a licence, and the hours of opening shall be between 2 p.m. and 5 p.m. and 7 p.m. and 10 p.m.

Twenty per cent. of the gross takings to be taken as the amount estimated as the amount of the profits which will be received from kinematograph entertainment given while the place is open on Sundays.

Payments to be made to the County Council within seven days of the last Sunday in each month, and the licensee shall submit to the County Council at the same time the duly audited and certified accounts relating to the Sunday openings in pursuance of the licence.

The General Purposes Committee of Monmouthshire County Council recommend that permission be granted for next Good Friday only for a children's matinée in the afternoon and ordinary exhibitions at kinemas between the hours of 5.30 p.m. and 10 p.m. on condition that pictures exhibited are in accordance with the spirit of the day.

PRESENTATION OF M. of I. PROPAGANDA

C.E.A. Tie-up Mentioned in Commons

In the House of Commons on Tuesday John Crowder asked the Minister of Information how many propaganda films were being shown in the London kinemas at the present time and whether arrangements could be made for at least one such film to be shown at each performance.

Harold Nicholson, Parliamentary Secretary to the Minister of Information, said that arrangements had been made with the C.E.A. for the inclusion in each programme in almost every kinema theatre throughout the country, including the London area, of a short Ministry propaganda film. In addition there were many longer films of propaganda value made by commercial producers, either for or in co-operation with the Ministry, which were regularly released and shown by kinemas in the ordinary course of their business, but it would be impossible without a great deal of research to say how many of all types were running in London kinemas at the present time.

Mr. Crowder: "Is the Minister satisfied with the arrangements made?"

Mr. Nicolson: "My Rt. Hon. Friend is never satisfied with all the arrangements made."

P. J. Noel-Baker: asked if it was a fact that these films were having a great success at home and abroad.

Mr. Nicolson. "Yes sir."

S.O. RECEIPTS DOWN

£1,000 Less for Cinematograph Fund

During the year ended March 31, 1940, a total of £9,564 was received by licensing authorities as the prescribed percentage of profits from Sunday kinematograph entertainments and paid into the Cinematograph Fund account.

This, states the Comptroller and Auditor-General, compares with £11,595 in the preceding year.

Of the amount of £10,400 paid to the British Film Institute in the year, £3,400 represents the balance of a grant of £10,400 for the calendar year 1939. The remaining £7,000 represents an instalment of a grant of £9,750 for the calendar year 1940, which includes a non-recurrent grant of £2,000 provided for an intensive campaign in reception areas designed to promote the more widespread use of the kinema for educational and other purposes.

LICENCE TRANSFER

Formby (near Liverpool) licensing justices have granted the transfer of the kinematograph and the music and dancing licences of the Queen's, Formby, from Charles Potter to G. A. Bleakley.

Warwickshire C.C. Licensing Committee has granted an application of the Royal, Bulkington, for a Sunday licence.

CHARITY TAX TO STAY

Morrison's Uncompromising Statement in Parliament

C.E.A. APPEAL FOR CONCESSIONS

IN a reply given last week in the House of Commons, the Home Secretary flatly rejected the proposal to rescind the regulation concerning the Sunday charity contribution. The decision was discussed at the Executive Committee meeting of the London and Home Counties Branch, who decided to invite the London County Council to review the charity tax percentage.

Herbert Morrison's categorical refusal arose from a question submitted by Sir John Mellor in the House of Commons on Thursday.

Sir John Melior asked the Home Secretary whether he would take steps to rescind the obligation upon kinemas that a proportion of their Sunday profits must be devoted to a charitable purpose.

Mr. Morrison said he would not.

Trade Disappointed

The statement made by the Home Secretary has caused serious concern among exhibitors, who believed that the disabilities placed upon the Industry in respect of Sunday trading would have received more sympathetic consideration.

Careful consideration is being given to the matter by the Deputation Committee of the C.E.A., which last week unanimously decided to ask Herbert Morrison to receive a deputation with a view to placing the whole position before the Minister and obtaining some concession.

London Appeal to L.C.C.

London members who are called upon to pay 12 per cent. of their Sunday takings to charity are particularly troubled, and unless some easement of the existing position is given, they will have seriously to reconsider their position.

Meanwhile, the London and Home Counties C.E.A. has prepared a schedule showing the hardship caused to members by the present charity contribution. These figures will be submitted to the London County Council as an argument for a reduction in the rate of the contribution.

MANCHESTER C.E.A. DISCUSS S.O. CONDITIONS

Protest Against Neon Rentals

Manchester Sunday opening conditions as recommended by the Watch Committee were discussed by the Executive Committee of the Manchester and Salford branch at its meeting on Friday. It was decided to hold a further meeting to-day (Thursday, March 6), when the City Council's decision on the recommendation to permit the opening of the kinemas was expected to be available.

Complimentary reference was made to the good case put forward on behalf of the exhibitors by Percy Butlin, barrister, at the Watch Committee meeting.

It was stated that a request was being sent to T. O'Brien, of the N.A.T.K.E., to attend a meeting of the Conciliation Board, which is to be held shortly, to discuss certain matters relating to the employment of staffs on Sundays.

Discussion took place on the subject of neon signs. It was decided to write to the Corporation asking for a reduction in the privilege rent for neon signs which exhibitors are prevented from using owing to the black-out restrictions.

COHEN AND RAFER CHANGE THEIR ADDRESS

Cohen and Rafer, proprietors of the Regal, Kettering; Majestic, Sevenoaks; Plaza, Sevenoaks; and Empire, Staines, notify a change of their London address from Golden Square to Wallace House, Wardour Street, W.1. Telephone: Gerrard 1803-4.

ADMISSION PRIVILEGES FOR LAND ARMY

"Not Practicable," Says Minister In the House of Commons

W. F. Jackson asked the Minister of Agriculture if he would endeavour to obtain for members of the Women's Land Army such privileges as were granted to other women's war organisations, such as half-price tickets for kinemas and admission to Army canteens.

R. S. Hudson replied: Members of the women's branches of the fighting forces obtain a number of advantages such as those mentioned in the question, which are specially provided to meet the needs of Service personnel both men and women. It is not generally practicable to extend these to include members of the Women's Land Army who, although they are performing most valuable national service, are civilian and not Service personnel. The special needs of members of the Women's Land Army are, however, being given constant attention and they receive privileges such as free holiday travel in certain circumstances.

A RECORD SUM FOR C.T.B.F.

Northern Ball Beats its Own Record

A record sum of over £200 to the Cinematograph Trade Benevolent Fund has accrued from the Northern Kinema Trade's Annual Ball this year—an evidence of the progressive increase in the popularity of this function.

Reporting an outstanding success, the chairman of the Charity Committee (T. F. Massicks) said that, two days before the advertised date in January, "holders of tickets could have commanded quite a handsome premium on them."

Members of the Northern branch were warm in their tributes to Mr. Massicks. E. J. Hinge (who provided a topping carbaret show). Members of the committee who had "taken hold of this project and built it into a social occasion of quality which made more money for charity with every step upwards in its social progress," were also highly praised.

The committee was composed of T. F. Massicks, F. W. Morrison, W. S. Gibson, E. J. Hinge, W. Carr, W. Westwood, and A. Smith (branch secretary), representing the exhibitors, and G. T. Turnbull, C. E. Graves, W. Liddle, J. Glich and J. Henderson, Jun., representing the renters.

North Irish C.T.B.F. Effort

Great progress is being made with the plans for the Northern Ireland Trade Benevolent Fund, and in addition to the midnight matinee which is to be held at the Ritz, and for which J. D. Russell and George Lodge are tireless workers, other functions are in prospect. Both the exhibitors and renters are receiving support from the employees' section of the Trade.

Continued from page 3

ALLOCATION OF THE MANCHESTER CHARITY CONTRIBUTION

sideration, the Committee is of the opinion that the licences to open on Sundays should be granted to the applicants for a period of twelve months as, in view of the present fluctuation in the receipts at the kinemas owing to war conditions, it is not at present possible to make an accurate estimate of the profits which would be available for charitable purposes, and the Committee recommends that the basis of contribution to charity suggested by the applicants should be approved for a period of one year or until Regulation 42 (B) of the Defence (General) Regulations ceases to be in force, whichever is the earlier, after which time a more accurate estimate of the probable receipts might be made and the basis of contribution reviewed.

"The Council is, therefore, recommended to grant licences to the licensees of the kinemas referred to, to open and use their kinemas on Sundays from 2.30. to 9.30 p.m. for the purpose of kinematograph entertainment, subject to the conditions that accounts adequate to show the receipts and the expenses in respect of these kinematograph entertainments in such form as the City Treasurer may require shall be kept and produced to the City Treasurer or his representatives on demand."

Method of Allocation

Here are the details of the scheme of payments which each kinema will pay for each Sunday on which it opens:—

£3 per Sunday: Odeon and Gaumont.

£2 per Sunday: Carlton (Clayton), Regal (Chorlton-on-Medlock), Odeon (Whalley Range), Riviera (Cheetham), Gaiety (Peter Street), New Oxford, Shakespeare, Apollo (Ardwick), Avenue (Blackley), Kingsway (Levenshulme), Capitol (Didsbury), Ardwick, Casino (Rusholme), New Royal (Ashton New Road), Regal (Levenshulme), Savoy (Chorlton-cum-Hardy), Claremont (Moss Side), Forum (Wythenshawe), La Scala (Chorlton-on-Medlock), Premier, Palladium (Harperley), Fourways (Moston), Alhambra (Higher Openshaw), Princes (Openshaw), Adelphi (Moston), Metropole (Openshaw), Palace (Levenshulme), Shaftesbury (Longsight), King's (Longsight), Princess (Harperley), Osborne, Theatre Royal, Palatine, H.D.M. Theatre (Rusholme), Magnet (Newton Heath), Capitol (Moss Side), Lido (Burnage).

£1 5s. per Sunday: Don (Beswick), Grand (Levenshulme), Cosmo (Gorton), Playhouse (Miles Platting), Queen's (Openshaw), Grand Junction (Hulme), Trocadero (Rusholme), Corona (West Gorton), Rivoli (Rusholme), Queen's (Longsight), Coliseum (Ardwick), Scala (Withington), Palace (Chorlton-cum-Hardy), Temple (Cheetham), Grosvenor (All Saints), Whitehall (Higher Openshaw), Crescent (Hulme), Arcadia (Levenshulme), Market Street Picture House, Popular (Hulme), York (Hulme), Empire (Blackley), Empress (Oldham Road).

15s. per Sunday: Tatler, News Theatre, Palace (Collyhurst), Rex Picture Hall (Openshaw), Globe, Plaza (Gorton), Tower (Ancoats), Greenhill (Cheetham).

A scene from MALTA—ISLAND FORTRESS, the two-reeler in Dufaycolor which is the highlight of Exclusive Films Trade show this (Thursday) morning at the Gaumont-British private theatre

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 6, AND WED., MARCH 12

Thursday

Malta—Island Fortress ; A Sister to Assist 'Er (*Exclusive*)

Gaumont-British Theatre. 3 p.m.

One of the most topical shows of the year is the Dufaycolor production "Malta—Island Fortress," which is one of the firs. three offerings in the present batch of films to be presented by Exclusive Films. It will le fresh in the memory of all of us that the Prime Minister recently said, "The Eyes of the Empire are on Malta." It is the firm opinion of the Exclusive Films that without exception this short will be screened with possibly the best box-office certainty of the year.

"A Sister to assist 'er" has always made money and always will, it is said. The Press have unanimously agreed that the comedy of this sketch by John le Breton will never be surpassed. "Is Mrs. May hin?" has been quoted for two generations and is as topical as the minute and can be vied with "Charley's Aunt" for popularity. These two films will be screened together with "Live Stock Taking," one of Mr. and Mrs. Widgey Newman's animal productions.

Friday

Gay Old Dog (*Exclusive*)

G.-B. Theatre. 3 p.m.

Cast: Edward Rigby, Moore Marriott, Ruby Miller, Marguerite Allan. **Director**: George King.

"Gay Old Dog" tells of two brothers, Tom and George Bliss, a veterinary surgeon and general practitioner, respectively, who have adopted a young girl, Betty, and her newly born child, in whom Phillip takes a great interest in the patient, to the disgust of Judith Trent, "a young modern," who looks upon Phillip as her own private property. There is further trouble in the home when Tom announces his engagement to Mrs. Vernon, a blatant gold-digging blonde. Inducing him to purchase a greyhound and invest his cash in backing the animal, Mrs. Vernon arranges an "accident," for which Tom is blamed, and utilises the money entrusted to her in backing the potential winner. Returning home in disgrace, Tom discovers a sympathetic George eager to forgive and forget.

Monday

The Prime Minister (*Warner*)

Warner Theatre. 10.30 a.m.

Cast: John Gielgud, Diana Wynyard, Owen Nares, Fay Compton, Pamela Standish, Stephen Murray, Frederick Leicester, Nicholas Hannen, Anthony Ireland, Irene Browne, Kynaston Reeves, Lyn Harding, Joss Ambler, Nadine March, and Will Fyffe. **Director**: Thorold Dickinson.

The Prime Minister of this impressive British picture is Benjamin Disraeli. In the early scenes he appears as a dandified young bachelor and successful novelist. We see his meeting with his future wife, Mary Anne Wyndham Lewis; her awakening of his political conscience; his courtship and marriage; his life-long rivalry with Gladstone; his struggle to convince the complacent "wishful thinkers" of the period of the seriousness of the European situation, and his final triumph when, an old, tired and lonely widower, he brings back from the Berlin Congress to his friend and Queen —also old, tired and lonely—Peace with Honour.

John Gielgud and Diana Wynyard, co-starred in the film as Disraeli and his wife, both give brilliant performances, convincingly natural throughout, and they are supported by a truly distinguished cast, who all do excellent work.

"The Prime Minister" is great entertainment, with suspense, gaiety, drama, romance and spectacle against a fascinating background of English history in the making.

Tuesday

Escape to Glory (*Columbia*)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Pat O'Brien, Constance Bennett, John Halliday, Melville Cooper, Alan Baxter, Edgar Buchanan, Marjorie Gateson. **Director**: John Brahm.

The story of "Escape to Glory" is laid aboard a ship which is leaving the European war zone with a cargo of refugees. It poses a virtualy unanswerable question to ten oddly assorted individuals: "If every moment might be your last, how would you live every precious second?" And then, in those few desperate moments which might well be their last, the cameras record the thrilling transformation undergone by a soldier of fortune, a girl who takes her minks and sables where she finds them, a district attorney with gangland's finger on him, a killer who makes his exit in a blaze of glory and depth charges, a draft-dodger, who was born a coward and dies a hero, and a host of other amazingly human characters are brought together on board the refugee ship. Excitement works up to a terrific pitch when the ship is attacked by a U-boat in the Atlantic.

O'Brien's performance as the soldier of fortune, is said to be outstanding. Miss Bennett has been equally hailed for her portrait of a "secretary," who also believes that loyalty is something to be sold—for mink coats. In a rôle far different from anything she has ever before attempted, Miss Bennett scores what is claimed as an histrionic success of great proportions.

The Son of Monte Cristo (*United Artists*)

Phœnix Theatre. 2.30 p.m.

Cast: Louis Hayward, Joan Bennett, George Sanders, Florence Bates, Lionel Royce, Montagu Love. **Director**: Rowland V. Lee.

In his latest romantic drama, "The Son of Monte Cristo," Edward Small carries the Monte Cristo tradition into the new generation. Swift and courageous, the son of the fabulous Edmond Dantes (Louis Hayward) puts his sword and his wits at the service of Grand Duchess Zona (Joan Bennett), whose principality of Lichtenburg is under the dominance of Gurko Lanen (George Sanders), self-proclaimed dictator of the country.

The Russia of the Czar, the Germany of Bismarck, and the France of Louis Napoleon are all interested. The oppressed and embittered masses are desperate, and conspiracy is as futile as it is common. Arriving in Lichtenburg to negotiate a loan for Lanen, Monte Cristo becomes immediately involved through a chance encounter with a group of conspirators whom he befriends. Thereafter, he is as determined as any of them to overthrow the dictator.

Lanen, desperately short of money, receives the Count with ostentatious friendship, and Monte Cristo, in pursuance of his own scheme, assumes the pose of a foolish and foppish banker. At dinner in the palace, on the first evening of his arrival, he is introduced to the Grand Duchess Zona, who takes him for what he pretends to be.

Zona, virtually Lanen's prisoner, sees one chance of escape only, in an appeal to the French Government. To circumvent her, Lanen proposes marriage, whilst he plots with the Czar's minister to betray the country. In the meantime, a mysterious personality calling himself the "Torch" has appeared on the scene and begun to play a sensational part in the affairs of Lichtenburg and the fortunes of Zona. Lanen, after a time, begins to suspect—and eventually arranges a neat plot to discover the personality of his troublesome antagonist.

From that time onward, through a web of espionage and episodes, the story moves with increasing suspense to its powerful climax.

Wednesday

I Married Adventure (*Columbia*)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Because she dared to do what no woman had ever done before, Osa (Mrs. Martin)

Continued at foot of next column

GREAT COMEDY OFFERING FROM COLUMBIA

"Married—but Single"

TOPICAL MELODRAMA ALSO IN CURRENT TRADE SHOW SCHEDULE

HIGHLIGHTED by two of the most important pictures in their 1941 schedule, Columbia are to present to the Trade a new programme of seven smashing productions starting on Monday, March 10. The programme is headed by "Married—but Single," originally titled "This Thing Called Love," said to be the funniest of all the laughter-hits Columbia have ever offered; and "Escape to Glory," a topical action melodrama, which they claim to be one of the finest productions of its kind ever produced.

Both pictures are described as outstanding and brilliant examples of box-office entertainment. Combined with the other five subjects in the line-up they are said to constitute as smashing and formidable an array of product as the company have ever presented—product that is guaranteed to satisfy in every way the most stringent demands of the present-day showman.

All pictures will be screened in Columbia's private theatre, 139, Wardour Street, London. There will be two performances daily, at 10.30 a.m. and 2.30 p.m.

Here are the titles, together with dates of showing:—

Tuesday, March 11: **Escape to Glory**, with Pat O'Brien and Constance Bennett.
Wednesday, March 12: **I Married Adventure**, with Osa Johnson.
Thursday, March 13: **Ellery Queen, Master Detective**, with Ralph Bellamy and Margaret Lindsay.
Friday, March 14: **Port Arthur**, with Danielle Darrieux and Anton Walbrook.
Tuesday, March 18: **Married—but Single**, with Melvyn Douglas and Rosalind Russell.

"Married—but Single"

Continuing in the comedy tradition for which the company is famous, Columbia have produced in "Married—but Single," formerly known as "This Thing Called Love," co-starring Rosalind Russell and Melvyn Douglas, a picture which they unhesitatingly claim to be the biggest fun-hit they have ever delivered.

Directed by Alexander Hall, who is said to have jammed a laugh into every foot—laughs that spring thick and fast from clever comedy situations, inspired action and brilliant, sparkling dialogue—the picture depicts Melvyn Douglas as a young mining engineer who returns from South America to marry Rosalind Russell, a pretty insurance executive who has a plan for avoiding divorce.

To make their marriage "practical," she suggests to Douglas that they should not live together for the first three months. Then, if they find themselves intellectually compatible, they can go through with the arrangement. On the advice of his lawyer that he can get over the difficulty with a combination of flowers, champagne and masculine charm, Douglas decides to go through with the marriage. But when the lawyer's advice proves wrong, hilariously funny situations develop. Complications pile up so high and so rapidly that for a time the chances of the couple ever getting together appear highly remote.

Alexander Hall's genius has never been seen to better advantage than in the veritable wealth of clever gags and ideas with which he has decked out the pictures. The bickerings of Rosalind Russell and Melvyn Douglas, prevented from consummating their marriage, first by plan and later by circumstance, are said to reach a new high in laughs.

How this marital problem is eventually solved is a story that takes the spectator through a succession of scenes in which there is hardly a second's let-up on laughs.

In addition to the outstanding humour of the two stars, there are a number of excellent performances by the supporting players. There is, for instance, fine comedy work by Allyn Joslyn and Gloria Dickson as a married couple whose domestic quarrellings provide some of the laughter high-spots of the picture. Binnie Barnes as a home-wrecking secretary who keeps her claws well sharpened is said to do the best work of her career. There are also fine performances by Lee Cobb as an eccentric financier who thinks men don't amount to much until they have produced large families; and by Paul McGrath as a tipsy insurance director.

Columbia, it is added, promise in "Married—but Single" a really outstanding box-office entertainment which they are confident will prove as great a hit in this country as in America.

Continued from previous column

Johnson's life story makes a motion picture like no other picture which has ever before been made. The amazing story of her thrill-packed life is depicted in "I Married Adventure."

The Martin Johnsons, during their many "safaris" into unexplored regions of the Dark Continent, recorded forever the weirdness, the mystery and the beauty of Africa with motion picture cameras. The highlights of all those venturesome journeys are packed into "I Married Adventure," which depicts battles between jungle beasts, filmed in their native habitat; intimate pictures of cannibal tribes who didn't know they were being photographed; close-ups and long shots of every variety of bird and animal; these are all part of a motion picture that is not only the story of Mrs. Johnson's thrilling life adventures, but is also a contemporary history of life on the Dark Continent.

The camera records in all detail the dangers and hardships of expeditions which dare to penetrate the heart of an unexplored continent. Against a vivid and colourful background, the story of Osa Johnson's life is said to unreel in a panorama that blends humour with excitement, scenic grandeur with terrifying jungle adventures.

MAX THORPE, Columbia's general sales manager, who is presenting their latest big Trade show offerings

"Escape to Glory"

Exceptionally high claims are made by Columbia for "Escape to Glory," co-starring Pat O'Brien and Constance Bennett, and described as one of the most exciting, suspenseful and topical action-melodramas ever produced.

Said to be brilliantly directed by John Brahm from a screen play by P. J. Wolfson, the picture's up-to-the-minute topicality lies in the fact that it deals with the U-boat menace to our vital Atlantic shipping routes over which the convoys must sail with their war supplies for Britain. The action is laid on board a British freighter which is taking to America a boatload of refugees from the European war-zone. When the passengers suddenly learn that a U-boat is following them, each reacts according to his, or her, nature to the impending danger. Suspense and excitement are said to work up to fever pitch when those on board realise that at any moment they are to be torpedoed.

Thrills, action and human interest are claimed to have been superbly blended in a drama that carries a real punch from the start right up to the tremendous climax, when the enemy submarine overtakes the freighter and surfaces for action.

Desperate people in a desperate plight, their reactions to the situation in which they find themselves, and their behaviour towards each other provides the main peg on which the producers have hung an amazingly thrilling and absorbing story.

Pat O'Brien is cast as the soldier of fortune who had hitherto sold his loyalty for cash until he discovers that loyalty is not for sale. His performance is said to be the best thing he has ever done on the screen. Constance Bennett has been equally hailed for her portrait of a "secretary" who also believes that loyalty is something to be sold—for mink coats. There are other fascinating characters living their last moments before their ship is overtaken by the U-boat—a sweet, elderly couple who re-live tender memories, a man who plots the destruction of himself, and another who wonders about the latest baseball scores. All contribute brilliantly to make this dramatic journey of saints and sinners and blackguards an outstanding and highly adventurous entertainment.

The dramatic personnel, notable for its remarkable type-casting, includes John Halliday as the District Attorney who dies that others may live; Melville Cooper, as the former draft-dodger who comes to realise that life isn't worth living if it is filled with fear; and Alan Baxter as a gunman facing certain death. Also in the cast are Edgar Buchanan and Frank Sully, who provide two delightfully human character studies; Marjorie Gateson and Don Beddoe.

John Brahm has been highly praised in America for his suspenseful treatment of a strong and dramatic narrative that is tightly-knit, a model of sustained interest and swift-moving action. The sea scenes, especially the dramatic encounter between U-boat and freighter, are said to have been staged with a meticulous care for atmosphere, detail and realistic effect. Nothing has been overlooked to ensure authenticity of background and correct psychology of character.

"I Married Adventure"

A quarter-century of thrills, drama and excitement are said to be crowded into the 90 minutes of pure screen entertainment contained in "I Married Adventure," the life-story of Osa (Mrs. Martin) Johnson, the amazingly competent young woman who, with her husband, undertook the spectacular journeyings in unexplored fastnesses in order to advance the knowledge of the world.

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SHEFFIELD'S S.O. FIGHT

Branch Refuses Demand for Audited Accounts

SUBSTANTIAL CONTRIBUTIONS PROMISED

MOST of the conditions imposed by Sheffield Watch Committee for Sunday opening were approved at a meeting of the local branch, held at the Grand Hotel, Sheffield, on Friday. Members, however, unanimously agreed not to submit audited accounts of Sunday opening performances, and resolved not to make separate agreements with the Watch Committee.

One other bone of contention between the C.E.A. and the Watch Committee is the condition with regard to charity contributions.

Coun. H. S. GENT (presiding) recalled the negotiations. In December, he said, the secretary submitted applications for Sunday opening under the Draft Order for 50 odd kinemas.

That application was ignored until January 17 when a communication was received from the Town Clerk stating that it was necessary for each licensee to make individual application. "That," said Coun. Gent, "was the first occasion on which application for licences submitted by the secretary has been turned down by the authorities."

The Chairman went on to say that 42 kinemas said they wanted the necessary licences, and the forms were submitted by the secretary to the Watch Committee which received a deputation from the C.E.A. The deputation, selected by the Emergency Committee, consisted of Messrs. Upton, Wheatman, Heughan, Arnold Favell and himself. They were at the Town Hall for two hours.

The Watch Committee wanted the kinemas to open every Sunday or not at all, but the deputation put up the argument that while they were willing to open under economic conditions they were not going to open under uneconomic conditions. Thereupon the Watch Committee conceded the right to open as the kinemas liked.

There was a long argument on the question of opening times, said Coun. Gent. Certain members of the Watch Committee desired that kinemas should close at black-out times, or thereabouts, but ultimately it was agreed that they should open between 2 and 10 p.m.

The Charity Demand

There was considerable discussion, too, over the question of the charitable contributions. The deputation took the view that the contributions should be merely nominal and that they be varied from £5 to £25 per annum, according to the seating capacity of each kinema, and that 50 per cent. of the contributions should be allocated to the C.T.B.F.

The Town Clerk intimated that having regard to the contributions in other towns that offer was rather small, but the Watch Committee were agreeable to an allocation of 50 per cent. of the money going to the C.T.B.F. and the balance to a fund nominated by the Lord Mayor.

After consideration among themselves the deputation agreed to increase the offer to from £10 to £50 per annum, according to capacity, two kinemas agreeing to pay an additional £50.

Inspection of Accounts

"We thought we were progressing," said Coun. Gent, "until one member of the Watch Committee suggested that we should give audited accounts in respect to Sunday opening, the accounts to be audited quarterly.

"We kicked against this; we did not think the committee was justified in asking for audited accounts, seeing that the deputation were prepared to make lump sum grants. The committee would not move in the matter, and we left, saying that the meeting had been rather abortive, and that on the question of audited accounts the deputation could not recommend acceptance of the condition."

The CHAIRMAN concluded his statement by saying that in numerous other towns lump sums were paid over to charity in accordance with the Act and no audited accounts were asked for. If Sheffield granted a lump sum it was no concern of the authorities what the takings at kinemas were on Sundays. The deputation made an honest offer in doubling the amount of the contributions.

The Association would, no doubt, be held up as the villain of the piece, and, unfortunately, no one could reply for the Association at the Council meeting. Although he was a member of the Council he was debarred from saying anything in which he had a financial interest.

DAVID HEUGHAN proposed, and A. R. FAVELL seconded,

That they accept the conditions of the Watch Committee with the exception of that dealing with the contributions; that they double the original lump sum offer, and that no audited accounts be submitted.

This motion was carried, and then it was decided to prepare a statement of the Association's case for members of the City Council, and also not to make separate agreements with the Watch Committee on that committee's stated conditions.

S.O. in Doncaster

The position with regard to Sunday Opening in Doncaster was explained by the chairman of the Sheffield C.E.A., at a meeting of the Association in Sheffield.

The Watch Committee of that town, he said, wanted kinemas to open on a rota—only two kinemas to open on three Sundays out of four, and three on the other Sunday, there being nine kinemas in Doncaster.

Continued in next column

Sheffield C.T.B.F.

SOUND FINANCIAL POSITION

A YEAR of useful work, ending in a strong financial position, was reported upon at the annual meeting of the Sheffield C.T.B.F. on Friday.

The report of ARNOLD R. FAVELL (secretary) stated that there had been a slight reduction in the number of cases assisted, but it was expected that during the coming year there would be an increased number of applications for assistance in consequence of the air raids on the city.

Owing to the many calls to assist war efforts, exhibitors were not asked to make the usual subscriptions during the year. It was hoped that if Sunday opening were granted in Sheffield and Doncaster, the proportion of charitable contributions received by the fund would avoid the necessity of further appeals to individual members.

The income for the year, including £64 8s. 6d. income tax refund, and £43 5s. 7d. from interest on investments, was £131 18s. 8d., which, with the balance brought forward, made a total of £927 8s. 3d. Expenditure amounted to £30 1s. 7d., and the sum of £897 6s. 8d. is carried forward. The balance sheet showed that the fund has a holding of £1,502 5s. 2d. in Conversion Loan.

SYDNEY KIRKHAM was elected chairman of the fund, and officers appointed were T. F. McDonald (vice-chairman), D. Craig (hon. treasurer), Arnold R. Favell (secretary), L. Shaw and E. C. Clayton (trustees), and a committee consisting of Coun. H. S. Gent, Sydney Kirkham, T. F. McDonald, L. Shaw, E. C. Clayton, D. Craig and W. Bryan, with S. Downing and V. Nelson representing the renters, and F. Gregory the projectionists.

Continued from previous column

The committee also wanted the opening hours to be from 3 p.m. to 6 p.m., and terms had also been suggested.

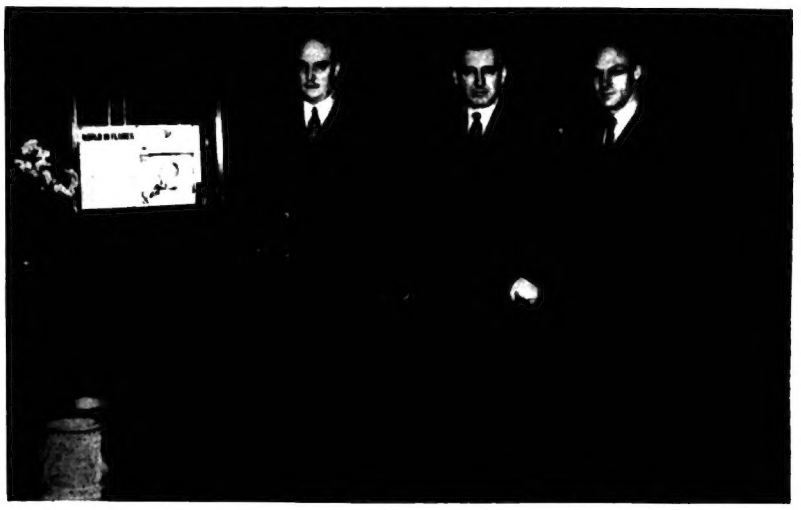
Proprietors had met the Watch Committee and had suggested that the hours be from 5.30 to 9.30. He thought those might be the times agreed upon eventually.

It was agreed that the Doncaster members keep the secretary of the Sheffield C.E.A. informed of any developments.

More Free Publicity

The superintendent of the Sheffield Cleansing Department has asked for permission to exhibit an 8-minute picture on the salvage of waste paper, etc.

COUN. H. S. GENT, the chairman, said they were getting a spate of such applications, and it was decided to refer the superintendent to the Ministry of Information, through which other films were shown.



Notabilities at the Plaza premiere of WORLD IN FLAMES (Paramount). Left to right: Sir Arthur Street (Permanent Under-Secretary for Air), Capt. H. H. Balfour, M.P. (Parliamentary Under-Secretary of State for Air), Flight-Lt. W. W. Wakefield, M.P. (Parliamentary Private Secretary to Under-Secretary of State for Air)

Continued from page 3

The Kinema as National Institution

THE C.E.A. REPORTS ARDUOUS YEAR OF NEGOTIATION

value of this offer expressed in terms of money has been variously estimated from £20,000 to £30,000 weekly."

As part of this agreement, exhibitors have been safeguarded against competition from travelling kinemas and other methods of exhibition.

Relations with W.O.

The section which deals with negotiations with the War Office is the longest in the Report. As suggested in an earlier paragraph, the importance of the projectionist to the kinema was again a minor battlefield when the War Office demanded a greater supply of operators for its Army educational scheme. "Your General Council demurred and the request has been postponed, let it be hoped, *sine die*." It was pointed out that there were plenty of operators already in the Army, and their services could be utilised to train others rather than deplete the already decimated ranks of operators working in kinemas—a step which might mean closing a number of picture houses.

Other conversations and negotiations with the War Office were conducted on the subjects of the use of kinemas for the purpose of educating regular troops and Home Guard forces, the scheme of mobile units to entertain troops with commercial films which

"encountered some explosive opposition from the Trade mainly due to the circumstances in which it was brought forward by War Office auspices."

Despite these differences, the Report records "a very large measure of co-operation" with the War Office and that "relations with the War Office are of the same cordiality as with other Ministries."

A reference follows to the policy outlined by the General Council on admission prices for troops and wounded soldiers in uniform, which would enable troops to secure admission at reasonable prices and provide a certain number of free seats at matinées for wounded soldiers in uniform.

"Your General Council feels that in all its negotiations with the War Office and in its care for the troops it has accorded a substantial measure of co-operation, that it has made a large contribution to the national effort, and that where it has demurred it has done no more than ask for the due and proper recognition of members' rightful interests. It would also place on record its satisfaction with the manner in which the War Office has met such representations."

War bonuses for staffs and a tribute to the way they have carried on in difficult circumstances are dealt with in a paragraph headed "Labour," and the indication from "an overwhelming majority" of branches in favour of national Sunday opening with a minimum of conditions is noted under Sunday opening.

Quota difficulties have been the subject of representations to the Board of Trade, but "without much effect, consequent upon the department's preoccupation with matters that may be represented to be of more vital urgency."

Film Rentals

No C.E.A. Report would be complete without a mention of film rentals, but this subject which "goes to the root of exhibitors' prosperity" is briefly dealt with by a reference to the action taken in regard to "Gone With the Wind" and by an appreciation of the action of Charles Chaplin in making "The Great Dictator" available at normal rentals.

Closed Kinemas

The question, so vexed a few months ago, regarding the steps to be taken with regard to unfulfilled film hire contracts where kinemas are destroyed or "voluntarily" closed, is dealt with in a paragraph which explains that where kinemas are closed "voluntarily" contracts hold good, but that "the impracticability during abnormal times of a literal insistence upon contract obligations has been recognised by the renters."

"Probably there will always be controversy whether this recognition extends sufficiently far, but your General Council welcomes this manifestation as far as it goes, and if at any time it does not go far enough will do all in its power to bring about an equitable adjustment."

The formation of the Joint Committee at the end of the year is recorded, with the comment that "your General Council must leave the matter for the success in the hope that its optimism will not be ill-founded."

A long list of members on military service and the usual names of members serving on public bodies are also included, together with 35 members whom death has claimed during the year.

The Importance of the Kinema

Concluding, the report speaks of the closer contact between members and their branches, and proceeds:—

"Over and above all has come, in Government and public circles, a widening acceptance of the kinema as a national institution for the maintenance of public morale, perhaps second only in importance to an ever-increasing production of modern means of war. In so many places the circumstances of war have left kinemas as the only means of escape from the strain of long hours in the workshops.

"Your General Council has played its part in this national effort with pride in its achievement; it is conscious of the many difficulties which the members of the Association so bravely conceal. Their individual worries and interests are subordinated to the greater rôle which the kinema is called upon to contribute towards the national effort for victory."

Norman Hart contributes a useful summary of the activities of the legal department during the year, which should be carefully read by members.

MORECAMBE ENTERTAINMENT ASSOCIATION

Coming of Age Luncheon

TRIBUTE TO ITS FOUNDERS

In recognition of their 21 years as chairman and secretary respectively of the Morecambe Entertainment Proprietors' and Managers' Association, Coun. H. R. V. Addenbrooke and Hy. Hargreaves were presented with chiming and electric clocks, suitably inscribed, at a luncheon of members on Friday in last week.

H. HARGREAVES

Ald. J. W. Carleton (managing director of the Winter Gardens) presided, supported by Coun. F. C. Fahy, J.P. (chairman of the Empire), Messrs. J. Houson and F. Naylor (White Hall), F. Morphet (Royalty Theatre), W. Shaw (Plaza), J. Caunt (Palladium), J. V. Saunders (Odeon), C. A. Ingram (Winter Gardens) and J. W. Taylor (Central Pier).

The Chairman said had it not been for the joint services of Mr. Addenbrooke and Mr. Hargreaves there would not have been an Entertainments Association to-day. The presentation was a small recognition of the large amount of voluntary work, always pleasantly and ungrudgingly given for the benefit of the members and also for the town as a whole. The members' goodwill was also expressed in the hope that Coun. Addenbrooke (Tower, G.-B.) would long continue as chairman and so weld together the association.

In acknowledging the gift, Coun. Addenbrooke said his mind went back over 33 years spent in the entertainment industry—four years in the Midlands and at Scarborough and 29 years in Morecambe—and he did not regret a single moment. The local Entertainment Association was started by Mr. Hargreaves, Mr. Kelsall (formerly manager of the Central Pier) and himself, and in its early stages nearly broke up. In recent years there had been a great improvement in the relations between the Town Council and the Entertainment Association, for both were now working for the benefit of the town as well as their own enterprises which formed an important part of Morecambe's attractions.

Presenting an electric clock to Mr. Hargreaves, the Chairman referred to him as a kinema veteran who had always shown efficiency, enterprise and industry, winning the respect and goodwill of both local and national entertainment personalities.

Responding with some feeling, Mr. Hargreaves said the greatest satisfaction that he derived from his work was in the realisation that what he had done was for the benefit of the association and the town and not for himself.

The Barn Kinema, Hope Cove, Devon, which has just been taken over by Mobile Movies, is claimed to be probably the oldest kinema in the British Isles. Dating back to the 16th century, it has a thatched roof and cob walls.

London and H.C. Adjust Opening Hours

RECOMMEND SUMMER TIME CLOSURE AT 11 p.m.

ADJUSTMENT of hours of opening to meet seasonal changes occupied the attention of the London and Home Counties Executive Committee at its meeting on Thursday. Also, because of the failure of some members to observe the hours agreed for their particular district, a strong letter has been sent to members deprecating any deviation of times.

The branch has already a voluntary agreement for closing at 9 p.m. in the London area bounded on the north by Finchley, on the east by Ilford, on the south by Lewisham, and on the west by Ealing.

It is now proposed to suggest to the authorities concerned that this agreement be cancelled in favour of an agreement which would enable kinemas in the area to remain open not later than 10 p.m. from the first Monday in March and not later than 11 p.m. from the first Monday in May, the latter time to remain until the early autumn, when the situation should be again reviewed.

Selected Hours

A letter has also been forwarded to the authorities concerned stating that it was deemed to be in the best interests of kinemas in the adjacent areas if they were allowed to select hours of opening on Sundays, provided that notification of the hours selected were sent to the local authority concerned.

These hours selected might be from 1.30-7, 2.30-8, 3.30-9 and 4.30-10. Middlesex signified agreement with some of these times, but had written that recent visits to 36 kinemas within the area had shown that a third of that number were starting performances at other times than those agreed upon, generally by an earlier opening time.

A Serious View

The Executive Committee regarded these infractions very seriously and had written a letter strongly deprecating the action of members concerned. A letter has also been sent to members emphasising the importance of adhering to the times adopted.

A further letter was also sent to the Middlesex County Council asking for the names of delinquents with a view to considering disciplinary action. The officers feel that voluntary agreements are jeopardised when they are not strictly observed.

Middlesex has now proposed a scheme of hours from 3.30-9 in the summer and 2.30 to 8 in the winter. The London branch executive is seeking an interview with the county authority on this subject.

West Ham Time Schedule

West Ham has reported that it is in agreement with the principle of selected Sunday hours, but requires that the branch should make a joint application in order to avoid a chaos in the matter of times within the area.

Times of opening in the West Ham area have been suggested as:—

From first Monday in	March	2.30-8
" " "	May	3.30-9
" " "	July	4.30-10
" " "	October	3.30-9
" " "	November	2.30-8
" " "	December	1.30-7

Attention was called to the reversal of its decision on Good Friday opening by Middlesex, whereby opening is allowed. L.C.C., Croydon and West Ham have also agreed to Good Friday opening, the hours to be as on Sundays.

West Ham, it was announced, had amended its regulations to bring them into line with the L.C.C. in the matter of banned films. It is required that no advertisements shall publicise the fact that a particular film has been banned. The branch officers are in full agreement with the amended regulation.

Theatre Opening Menace

The matter of the opening of Sunday theatres and music halls was also discussed, and it was agreed, through the main committee, that the deputation which meets authorities to press for a kinder interpretation of the 1932 Act on charity contributions and to make an immediate approach to the L.C.C. on the matter.

GOOD-FRIDAY SHOWS IN MIDDLESEX

Council Reverses Previous Decision

The Middlesex County Council has decided to permit kinemas to open on Good Friday where Sunday opening is already allowed.

This decision, which was carried by 42 votes to 20, rescinds the council's previous resolution refusing to allow Good Friday opening.

Facts, not Words!

COHEN and RAFER CINEMAS
37-38 Golden Square, London, W.1

26th February, 1941.

Stuart Levy, Esq.
International Film Renters, Ltd.
167/9, Wardour Street, W.1.

Dear Mr. Levy,

You of course know that I did very good business with your film, "FOR EVER ENGLAND," at Sevenoaks, two weeks ago, and I am very pleased to tell you that your other picture, "FRIDAY THE 13TH," which was shown at the Majestic Cinema, Sevenoaks, last week, has also done exceedingly well. If "MY SONG FOR YOU," which I am playing in a few weeks' time, keeps up to the standard of the other two films, I shall be more than satisfied.

I feel that you have been very fortunate in securing such excellent re-issues, which should do very good business, both for yourselves and the Exhibitors.

Yours sincerely,
(signed) N. COHEN.

INTERNATIONAL FILM RENTERS, LTD.
167/9 WARDOUR ST., W.1. Telephone: GER. 3131 & 3257

W. C. Fields in a scene from the Universal production THE BANK DETECTIVE (General Films), reviewed in this issue

RIVAL TRADE UNIONS AND WAGE AGREEMENTS

Edinburgh to Report Claims to Headquarters

EDINBURGH Section is to report to headquarters on the application of the E.T.U. for a new wage scale for operators, in which the Industrial Relations Officer has intervened. The attitude of the Section is that it already has an agreement with another trade union, and it is suggested that the opinion of Norman Hart be obtained.

LOUIS DICKSON, reporting on the meeting of the General Council at Nottingham, pointed out that the proposal for the reduction of the quota of British films which had been made to the Board of Trade referred to next year. The Advisory Committee was discussing that in London. There had been some disagreement over it, and there seemed to be a suggestion that the quota should be thrown out altogether for the year. It was the Scottish branch, he reminded them, which had initiated this proposal for the reduction of the quota.

M. of I. as Opposition

They had again taken up the question of Ministry of Information films being run in opposition to exhibitors. He would like to be informed of any Scottish exhibitors who found these films being shown in competition to them. He would not consider showing such films on a Sunday night as opposition, but taking a hall and showing them on an ordinary night.

Army Wants Operators

The War Office, he said, had been making demands on the Association to let them have, he thought, 200 operators, and they wanted 120 right away.

They thought the Trade should release these men; then they could carry on their schemes of educational films, training films and entertainment for the Army. They had informed the War Office that they could not release these operators without it having a very serious effect on their business; that they had not the operators to give them. If any exhibitors in the district had operators who were now in the Army they might inform Mr. Fuller, who would send the names to the proper quarter.

A.R.P. Work

There seemed to be a great divergence of view among the various authorities regarding what was necessary in fire-watching, Mr. Dickson added. It seemed to be generally recognised that the scheme as put down in the Business Premises Order leaflet was unworkable, and that they had not the men to do it, and the bulk of the authorities were accepting very much less.

E.T.U. and N.A.T.K.E.

The SECRETARY (William Marchbank) read correspondence relating to the application of the E.T.U. for a new scheme of wages for operators and their apprentices who were members of that union. When the application was considered at the last meeting of the section it was agreed to reply to the Chief Industrial Commissioner that the section already had an agreement with another trade union—the N.A.T.K.E.

He replied that the existence of such an agreement could scarcely be regarded as a suitable means of settling a dispute within the meaning of the Order. According to his reading, a dispute had arisen from a straightforward claim by the E.T.U. and the question of recognition was not involved.

He was, however, not the ultimate authority, and he was going to suggest to Mr. O'Brien, the N.A.T.K.E. secretary, that he should call at the headquarters of the department and discuss the matter with them.

Mr. O'Brien had written that in the N.A.T.K.E. view the E.T.U. was attempting to misuse the Order to further its interests as between the E.T.U. and themselves.

RITSON BENNELL suggested that if they were forced to go before the Industrial Relations Officer they should refuse to make any agreement with the E.T.U., and then if forced to go before an Industrial Court they should get the legal question argued on the interpretation of the Order. It seemed to be implied that only where there was no machinery in existence should the Order come into force.

He proposed that a full report on the situation should be sent to the head office, and that Mr. Fuller be asked to get Norman Hart's advice. This was agreed to. Mr. Bennell is to co-operate with the secretary in drawing up the report.

The Trade Ambulances

The Chairman (A. S. ALBIN) reported that their ambulance fund now totalled £1,760, a contribution of £20 having recently come from one of the Border towns. They had now got a priority certificate for the two ambulances which were to be purchased. These were to cost £1,060.

J. S. DUNBAR said he had had a letter from the City Chamberlain making certain suggestions for spending the balance of their fund in further equipping Bangour Military Hospital, which was one of their key hospitals, and providing some equipment for the Edinburgh Castle Military Hospital.

They had received the thanks of the Lord Provost and the Red Cross authorities for their effort, and it was suggested that when the ambulances were officially presented the members of the committee might care to visit Bangour Hospital.

Provost TIMMINS (Lochgelly) suggested that the surplus funds might be to some extent distributed in the districts where the collections had been made.

J. M'GUIRE, however, pointed out that the ambulances were to be attached to the Motor Ambulance Corps which served Fife and the Borders, and Mr. DUNBAR also said that Bangour Hospital was a key hospital for the whole district.

The matter was left in the hands of the committee.

Kinema Sunday

Mr. DUNBAR also mentioned that when he was at the City Chambers he was called in by the City Chamberlain (Mr. Imrie), when the question of a Kinema Sunday was again discussed. He was taken up to see the Lord Provost, when it appeared that since the matter was last discussed by the section Graham Salmon (their secretary) had been in contact with Mr. Imrie regarding a Kinema Sunday. Mr. Salmon was to have come back with a scheme, but they had had no further meeting.

In the circumstances, Mr. DUNBAR said he would have the matter raised again in the section. Accordingly, he proposed that they remit the matter again to the Applications Committee.

If they were successful with another application there should be no condition laid down by the magistrates as to how they would allocate the money. They would probably propose to stagger the openings over six weeks. Their own Benevolent Fund would, of course, get 25 per cent. The renters, in any event, would require that.

JACK ROBERTSON seconded Mr. Dunbar's proposal, which was agreed to.

Concessions to Soldiers

Mr. DICKSON, on the question of applications for concessions to soldiers, said exhibitors should get together and resist such applications. They might be made in certain small areas, but it was extremely difficult to make concessions in larger areas, where the business of one hall might be adversely affected.

Mr. M'GUIRE said they had so many applications in town that if they gave way in one they would have to give way in others. The men in uniform were paying the ordinary admission charges. It did not seem any great hardship at all, because they just went to a cheaper seat.

Sunday Opening

Provost TIMMINS asked whether, now that the legitimate theatres might be opened on Sundays, the kinemas were going to lie down and keep their doors shut.

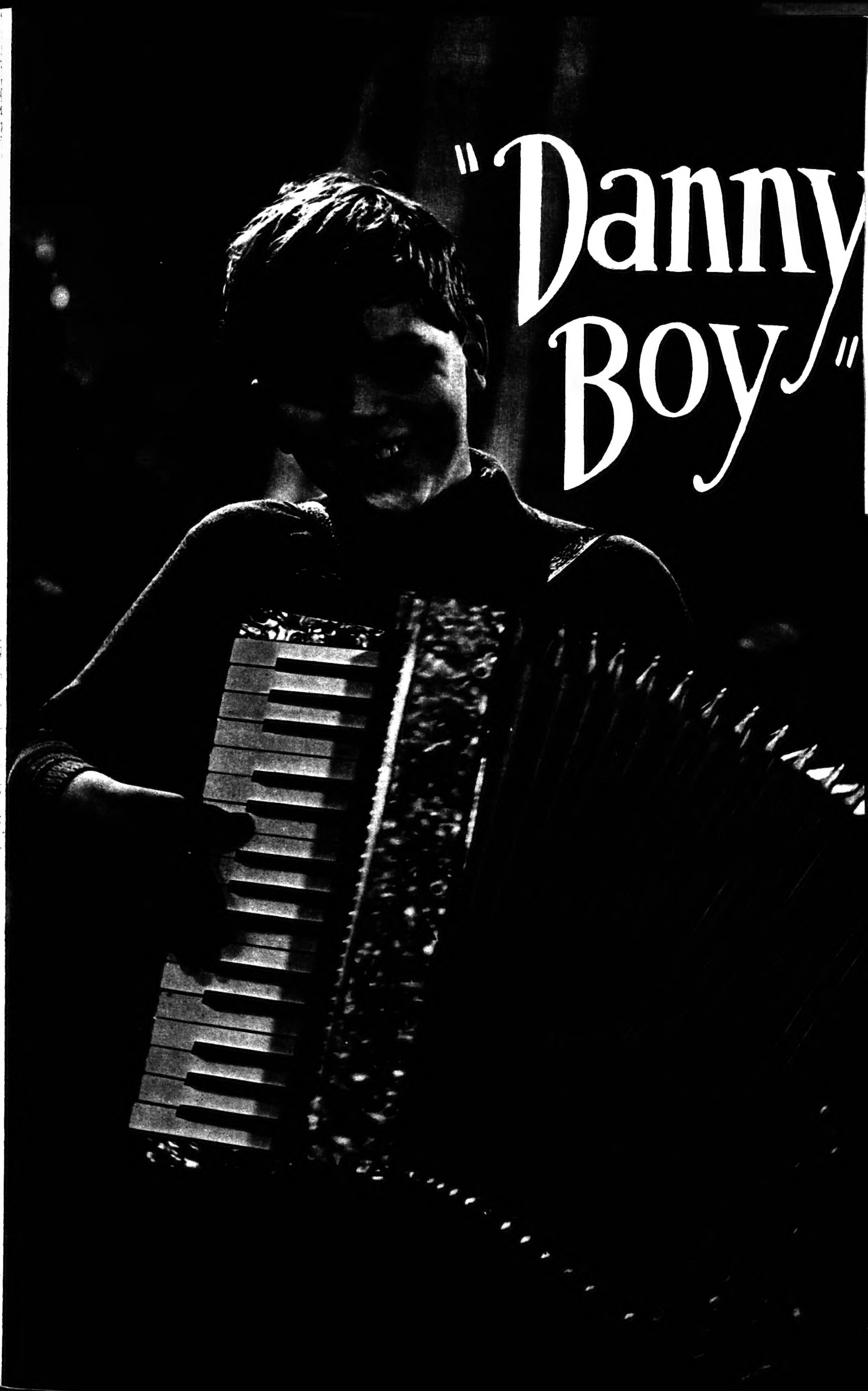
Mr. DUNBAR suggested remitting the matter to the Scottish branch.

Mr. BENNELL, however, pointed out that they had a branch resolution on the subject, to take effect that while they were not asking for Sunday opening it was resolved that they should not agree to any Sunday opening except on ordinary commercial conditions.

Mr. DICKSON mentioned that at the meeting of the General Council the Scottish branch asked the delegates to put forward that they were not prepared to go in with the English campaign for general Sunday opening. So that would require to be reversed.

Mr. M'GUIRE pointed out that there was no intention in England of playing seven days in the week. The theatres would be closed on one of the week days.

It was agreed to keep an eye on the matter.


"Danny
Boy"

"YOU'RE NEXT"

BUT A

AMERICA'S INDICTMENT of NAZISM
..unanimously Praised by the Press!

85 degrees—says Jonah Barrington.
Breathless pictures of air-fighting, invasion and bombing never before released here.—DAILY EXPRESS

No more vivid citation of the last ten years' sordid and bloody history has been produced by the film industry ... After this, history books will be so much waste paper—an hour spent in seeing this picture reveals all.
—THE CINEMA

One of the most crushing screen indictments of dictatorships.
—THE STAR

I can readily understand why the Axis agents yelled and threw stink bombs during the showing of America's latest contribution to the anti-Nazi cause ... A thrilling and absorbing picture.
—DAILY MIRROR

PRESIDENT ROOSEVELT *praises* WORLD IN FLAMES

THE WHITE HOUSE
WASHINGTON

October 21, 1940.

Dear Al:

The President asked me to express to you and to your associates his appreciation of the screening for his guests and for him personally of WORLD IN FLAMES.

He further requests me to extend his congratulations to Paramount Pictures and to say to you that he hopes no one in this country will be too busy to give it sixty-two minutes of his time.

Very sincerely yours,

STEPHEN EARLY
Secretary to the President

Mr. A. J. Richard,
Editor, Paramount News,
New York, N. Y.

NEXT" SAY THE DICTATORS!

BUT ARE WE?

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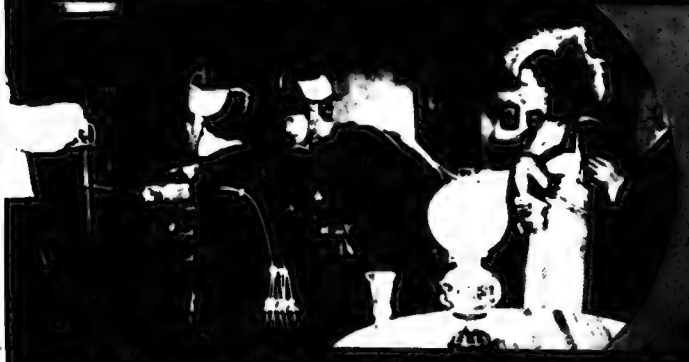
Paramount's

WORLD IN FLAMES

SCREEN'S MOST EARTH-SHAKING DRAMA
...the Drama we are living Today!

Pictures

ROMANTIC INTRIGUE



BREATHLESS ACTION

TORRID LOVE SCENES

Starring

LOUIS HAYWARD

JOAN BENNETT

with

GEORGE SANDERS

FLORENCE BATES

MONTAGU LOVE

GEORGE BRUCE

POSIAKOV LEE

A Rowland V. Lee Production

RELEASED BY UNITED ARTISTS

EXHIBITOR CONCERN AT M. OF I. COMPETITION

The Official Attitude

WEST COUNTRY STAND-BY PLAN

THE recent resolution of the Devon and Cornwall Branch to refrain from showing further M. of I. films unless competition with the exhibitors' business was stopped, has brought a reply from J. L. Beddington, Director of Films Division for the Ministry, which led to comment by Leslie C. Hill, who presided at last week's meeting.

Mr. Beddington's letter said that there seemed to be some misunderstanding on the part of the Devon and Cornwall exhibitors as to the nature of the agreement between the C.E.A. and the Ministry. It continued:—

The assurances which we have given to the C.E.A. were published as official correspondence in the Trade papers and represent the only agreement between us. They cover completely the possibility of unfair competitive activity.

These assurances are to the effect that we shall not include commercial entertainment films in our non-theatrical shows, and that we shall not include any films which we are requesting C.E.A. members to show concurrently in their kinemas, except when special and particular arrangements have been made.

It has always been held by us, and by the C.E.A. office in London, that this Ministry has the right to display propaganda films whenever it is considered that their showing would be in the public interest.

The CHAIRMAN said feelings had been expressed very strongly at meetings which he had attended in relation to the matter, and they were determined that something should be done to put a stop to unfair competition.

At a recent West Cornwall Area M. of I. Advisory Committee meeting at which he was present, it was generally felt that the introduction of free propaganda film shows in towns where kinemas already existed constituted a waste of public money.

Exhibitors had no objection whatever to propaganda films being shown in places where there were no kinemas. He understood that the General Council had the matter in hand and the C.E.A.'s interests could very well be left to that body.

Emergency Dumps

A. Verran, chairman of the local committee, K.R.S., Cardiff, wrote that the question of stand-by programmes and the fixing of "dumps" in Devon and Cornwall was receiving the prompt attention of his Society, and would be reported upon at the earliest opportunity.

The CHAIRMAN reported that the Joint Committee met, as arranged, at Bristol, and talked the matter over amicably. It was shown on behalf of the C.E.A. that their appeal did not necessarily mean the storage of new films, but rather a storage of films of reasonable "showing" quality and quantity, so as to ensure that halls could keep open in the event of the non-delivery of films.

It was also urged that authority should be vested in some particular individual, nominated by the branch in each locality, to issue the films.

Mr. Verran was also to be asked to locate quantities of films in a number of places in Devon and Cornwall, places which would be submitted to him as being suitable, and which could be drawn upon if necessary without suffering the delay and inconvenience which would otherwise be occasioned if the films were located at Exeter, or Cardiff.

C. J. BUROW (Tavistock) said he had already pointed to Tavistock as one of the safest places for dumps in the two counties, and one of the easiest to get at. He had an idea that the K.R.S. would rather exhibitors went in for stand-bys than for dumps.

Replying to G. K. Allerton, the CHAIRMAN said the General Council of the K.R.S. would decide the matter at their next meeting. The renters chiefly objected because they were under the impression that dumps meant a place for the storing of new films, but that was not the idea. They were urging exhibitors to be sure to have stand-by programmes.

Mr. ALLERTON said in that case there would be no need for dumps. He added that he was under the impression that the dumps were to be used for storing current films, but was informed by the secretary that it was meant for the best they could get in the circumstances.

The SECRETARY remarked that all bans would have to be waived, however.

For the information of members, the SECRETARY, C. H. Rundle, reported that he had got into touch with Film Transport Specialists, Exeter, and had received a list of the films stored there by the various renters. No single- or two-reel films were stored. The details were: M-G-M, four features; Warner, seven; Pathé, four; Paramount, one; Fox, four.

Wanted: An Authority

W. PICKLES, J.P. (Buckfastleigh) thought that if all exhibitors in the area had stand-by programmes it should be easy to arrange that no exhibitor was let down in case of dire need, but it was right they should have some authority in the matter to ensure judicious business. He hoped some satisfactory arrangements would be come to, as only recently he had been let down rather badly.

The CHAIRMAN remarked that Mr. Verran had been asked to use his influence with the K.R.S. to arrange for someone in authority to release films from Exeter.

British Quota Shortage

The difficulty of fulfilling the Quota requirements was mentioned by the CHAIRMAN, who said that the General Council was now considering the question, and he suggested that if any member found himself up against any difficulties he should furnish the General Secretary with details so that they might be presented to the Board of Trade. Efforts were being made to revise the conditions.

S.O. Charity

Attention was drawn to the appeal that was being made to the Home Office for the abolition of the charity tax on Sunday opening, the CHAIRMAN remarking that it was hoped benefit would arise out of the meeting recently held at Nottingham.

W. PICKLES, J.P., said he could not understand why, if it were thought right to impose a tax on kinemas opening on Sundays, theatres and music halls should not be brought into the same category. He hoped pressure would be brought to bear to remove the tax altogether.

G. K. ALLERTON supposed that consideration was given to "flesh and blood." They could not help seeing how badly these people were being hit by the war.

L. LENNARD thought that applied to all of them.

The CHAIRMAN suggested they should press for a "flat rate" for Sunday films, and K. B. SHOWLER (Odeon) warmly supported it as a task for the C.E.A.

Staff Transfers

FRANK WHEELER (Devonport) drew attention to what he considered was a case of "poaching," and it was decided to get into touch with the local officers of the N.A.T.K.E. and talk over matters generally affecting the question.

Bad Prints

C. J. BUROW said he had lately received a consignment of films with the renter's seals on them, and he had found them to be the worst, so far as condition was concerned, that he had ever had.

The SECRETARY explained to him that he should prepare details of the film and send them to the General Secretary, who would communicate with the renters direct.

A Free Vote

Voting for the nomination of president was left to the individual to act as he pleased.

The next meeting of the branch would be on March 25.

EARLIER S.O. FOR SANDWICH

An application for permission to open at 4.30 p.m. instead of at 5.30 p.m. on Sundays, made by the management of the Empire Kinema, Sandwich, Kent, was approved at the February meeting of the Town Council, on condition that the payment to charity of £1 per Sunday should be increased to £2.

A scene from the Alexander Korda Technicolor production THIEF OF BAGDAD, which is attracting crowds to the London Pavilion

Marjorie Gateson, Ed. Buchanan, Constance Bennett, Frank Sully, John Halliday, Pat O'Brien and Melville Cooper in a scene from ESCAPE TO GLORY, Columbia's great sea thriller of Atlantic freighters versus U-Boats, which is due for Trade showing Tuesday, March 11

ALTERNATIVE HOURS

Croydon S.O. Plan Recommended

A SCALE OF SUNDAY OPENING HOURS TO MEET POSSIBLE CONTINGENCIES HAS BEEN AGREED TO BY THE CROYDON GENERAL PURPOSES COMMITTEE. THEY WILL OPERATE SUBJECT TO NOTICE FROM THE INDIVIDUAL LICENSEES AS TO WHICH HOURS THEY PROPOSE TO ADOPT.

The suggestion is approved in a report from the committee which states that the council has approved the opening of kinemas on Sundays between 5.30 p.m. and 11 p.m. (subject to any Government restrictions), but has since stated that it will offer no objection to Sunday performances commencing at 1.30 p.m. and concluding at 7 p.m.

The C.E.A. has suggested on behalf of the licensees that, in order to avoid repeated applications to the council, four sets of hours should be available for the opening of kinemas on Sundays, subject to individual licensees notifying the Town Clerk from time to time which hours it proposes to adopt. The hours suggested are:—

(*a*) 1.30 to 7 p.m.; (*b*) 2.30 to 8 p.m.; (*c*) 3.30 to 9 p.m.; (*d*) 5.30 to 11 p.m.

The Sunday Films Selection Committee has stated that it has no observations to make on the proposal, and the committee recommends that the licensees' suggestion be adopted and the permission granted to licensees to open on Sundays be varied accordingly.

"THE RAMPARTS WE WATCH"

Early Trade Show

Conceded as the most timely and sensational motion picture in a decade, "The Ramparts We Watch," the first full-length feature produced by the staff of The March of Time, will be presented to the Trade in this country very shortly.

When the film was shown in America it proved so sensational that its première attracted front-page notices in many British national newspapers. In typical fashion, the sponsors of The March of Time have prepared a special edition of the story so that its brilliant narrative will be equally sensational in Great Britain.

Adapted from the story by Major George Fielding Eliot, one of the world's most celebrated military writers, "The Ramparts We Watch" also contains many vital excerpts from "Baptism of Fire," the German State-produced film of the conquest of Poland, which was screened in Holland, Belgium, Norway and Rumania in an attempt to terrorise those countries.

The drama of "The Ramparts We Watch" is so intense that the German authorities strove their utmost to have the film withdrawn from circulation—without avail. RKO-Radio have received many inquiries from exhibitors who recognise the dazzling box-office potentialities of the new film that a successful effort has been made to hasten its arrival in this country.

New Serial Technique Saves Costs

TRIED OUT IN "ESCAPE TO GLORY"

WITHIN THE NEXT FIVE YEARS, THE MOTION PICTURE INDUSTRY WILL BE ON AS STABLE A FOUNDATION AS THE STEEL INDUSTRY; THE ELEMENT OF GAMBLE WILL BE LARGELY ELIMINATED; FINANCIAL WASTE WILL BE ALMOST TOTALLY ABSENT; AND THE PERCENTAGE OF SCREEN HITS WILL BE DOUBLED. THE REASON? NECESSITY. THE ELIMINATION OF THE EUROPEAN MARKET BY THE WAR DEMANDS A READJUSTMENT OF PRODUCING METHODS.

So predicts John Brahm, director of Columbia's "Escape to Glory," a dramatic story of freighters *versus* U-boats in the Atlantic, co-starring Pat O'Brien and Constance Bennett.

The backbone of this new order of things, according to Brahm, will be intense and thorough preparation, incorporating almost every detail of the picture, leaving nothing to experiment or chance.

"A new and standardised kind of shooting script technique will have to be evolved," he says. "This script will have to contain everything—not only dialogue and suggestion of action, but designs of actual camera angles, a description of the mood of the principals, costumes and a detailed explanation of the 'business' and movement of the actors. All this will have to be worked out in minute detail far in advance of the shooting.

"We know, of course, that many of the best touches in a picture are the result of 'inspiration of the moment' during actual production. The new type of script I envisage will not interfere with this in any way.

"I am looking at it purely from the economic point of view. The saving of time and money with the new script method would greatly eliminate shooting of experimental shots.

"After all, there is only one BEST way to make a screen shot and that can be decided before the picture goes on the floor as well as after."

Main Action Book

Long before "Escape to Glory" started shooting, he prepared what Brahm calls a "camera and main action book." Each page was an architectural drawing of the position of the camera in every shot. The actual script was supplemented by copious penned notes on mood, business, action, pictorial effects—in fact, everything he hoped to get on the screen.

"I believe," says Brahm, "that this method was actually pioneered by Rene Clair and one or two other directors in France.

"I found in my case that there naturally had to be certain changes during shooting. But 'Escape to Glory,' as it reached the screen, was 98 per cent. of what was in the script."

Copies of "Escape to Glory" have now been received by Columbia in this country, and the picture is due for Trade showing at an early date.

BEESTON MANAGER CHARGED

Took Kinema Cash for Expenses

A former manager of the Majestic, Beeston, Reginald G. Warner, now an auxiliary fireman in London, pleaded guilty at the Shire Hall, Nottingham, on February 15 to stealing chocolates, cigarettes and ices valued £9 3s. 4d., and £2 10s. in money belonging to his employers, the Abbey Theatres, Ltd., between September 30 and January 25.

It was stated that Warner, who was previously at a London kinema which had been bombed, came to Beeston at the end of September and was given notice to leave his employment on Saturday, January 25. He received his wages, which were at the rate of £4 15s. a week, on the Friday, but was expected to work on the Saturday and hand over to his successor. He did not report for duty on the Saturday, and when the cash in the safe was examined it was found that £2 10s. was missing, although he had, "rather cheekily," left a receipt for the money. When arrested he said: "That is right. I took the £2 10s. for my expenses and left a receipt."

Leslie Freeman, of Nottingham, booking manager for the Abbey Theatres, Ltd., who gave details of the terms of Warner's employment, said he checked the contents of the safe on Saturday, January 25. Everything was accounted for except the £2 10s. When Warner was given the job at Beeston the management advanced him money to pay removal expenses. This he had repaid.

The chairman of the magistrates commented that because of the report as to his good character, Warner would be dealt with leniently, and in addition to being bound over to be of good behaviour for 12 months, would have to pay £3 costs at the rate of 5s. per week.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Bank Detective, The (Gen. F.D.-Universal)—American.	71 min. (U)	W. C. Fields, Una Merkel, Franklin Pangborn.	Hearty comedy extravaganza with a made-to-measure role for inimitable W. C. Fields. Support good, gags cast-iron and staging ambitious. Climax riotous.	**Capital star comedy booking for all classes. Safe for youngsters.**
Hot Steel (Gen. F.D.-Universal)—American.	61 min. (A)	Richard Arlen, Andy Devine, Peggy Moran.	Melodrama of romance, villainy and treachery in the American steel industry. Acting robust, action fast and thrills convincing.	**Good support for industrial halls. Not for youngsters.**
***Inspector Hornleigh Goes to It** (20th Century-Fox)—British.	86 min. (U)	Gordon Harker, Alastair Sim, Phyllis Calvert.	Espionage comedy melodrama, the latest and best of the popular crime series. Story ingenious, twists neat, comedy relief great, team-work grand and climax showmanlike.	**Excellent popular booking. Safe for youngsters.**
Margie (Gen. F.D.-Universal)—American.	60 min. (U)	Tom Brown, Nan Grey, Mischa Auer.	Romantic comedy-extravaganza with music and song. Plot crazy but romantic, slapstick and musical interludes bright and lively. Staging and teamwork good.	**Capital light entertainment for the masses and family.**
Mr. and Mrs. Smith (RKO-Radio)—American.	94 min. (A)	Carole Lombard, Robert Montgomery, Gene Raymond.	Sparkling triangle comedy, with a piquant story. Script neat, acting delightful, situations gay and human, and direction resourceful. Presentation polished. Feminine appeal terrific.	**Excellent light booking. Hardly suitable for youngsters.**
Mummy's Hand, The (Gen. F.D.-Universal) American.	68 min. (A)	Dick Foran, Peggy Moran, George Zucco.	Thriller comedy-melodrama with an early Egyptian background. Story wildly extravagant, but teamwork good and highposts exciting.	**Good novelty support for the masses. Should not harm youngsters.**
Remedy for Riches (RKO-Radio)—American.	66 min. (U)	Jean Hersholt, Dorothy Lovett, Edgar Kennedy.	Small-town comedy drama, the latest of the popular Dr. Christian series. Story versatile, acting good and comedy relief boisterous. Atmosphere picturesque.	**Good popular entertainment. Excellent for youngsters.**
San Francisco Docks (Gen. F.D.-Universal) American.	66 min. (A)	Burgess Meredith, Irene Hervey, Raymond Walburn	Actionful waterfront melodrama with a strong, human and feminine interest. Story straightforward, acting keen and comedy relief popular. Climax suspenseful.	**Good two-feature programme proposition. Safe for juveniles.**
Sandy Gets Her Man (Gen.F.D.-Universal)—American.	64 min. (U)	Baby Sandy, Stuart Erwin, Una Merkel.	Small-child comedy drama, with refreshing canine interest, popular romantic interludes and spectacular thrills. Acting, staging and direction resourceful. Feminine and family angle irresistible.	**Capital general booking. Great for the family.**
World in Flames (Paramount) American.	71 min. (U)	— —	Documentary drama, a résumé of world events of the last two years compiled from clippings from the vast Paramount News Library, augmented by authentic German war shots. Treatment effective and commentary smooth.	**Outstanding interest feature. Should not harm youngsters.**

* A British Picture

REVIEWS FOR SHOWMEN

Mr. and Mrs. Smith

RKO-Radio. American (A). Directed by Alfred Hitchcock. Featuring Carole Lombard, Robert Montgomery and Gene Raymond 8,510 *feet. Release not fixed.*

SPARKLING triangle comedy, concerning a young married couple who find perfect bliss in their stormy companionship, yet stupidly procrastinate when a legality makes necessary the re-tying of the knot. The distance between the initial tiff and the reconciliation is not covered with original situations, but the evergreen are so effectively garnished with piquant incident, all of which shrewdly comments on the wide difference in the male and female approach to matrimony, that there is never a dull and often a daring moment.

Carole Lombard and Robert Montgomery make a good team as husband and wife, and Gene Raymond is an effective stooge as the other man. Snappy dialogue and elegant settings round off the gay contours of the plot.

The picture is another feather in the cap of Alfred Hitchcock, versatile English director of "Rebecca" and "Foreign Correspondent." Excellent light booking for all classes, and women in particular.

Story.—David Van, a successful New York lawyer, and his pretty wife, Ann, lead a stormy yet full and happy life. Following one of their many tiffs they learn that their marriage is not legal. David is eager to remedy the illegality, but because he roguishly conceals his eagerness Ann thinks he is tired of her, gets in a huff and walks out. She turns to Jeff, Davis's business partner, for advice and solace.

Jeff is as staid as David is irresponsible, and Ann, no longer sure of herself, considers marrying him. David decides to fight for what is morally his, and Ann, now reinforced by the knowledge that her husband still loves her, sets out to give him a run for his money. Needless to say, they are reunited at the end.

Acting.—Carole Lombard makes an attractive, provocative and natural Ann; Robert Montgomery is an ingratiating David; and Gene Raymond, who, incidentally, has become a brunette since his last film, is effective in contrast as stuffed-shirt Jeff. The supporting rôles, although of little importance, are adequately played.

Production.—Irresponsible and inconsequential as the picture is, it is a very true illustration of the importance of marriage to women. Immediately the lovers find they are not legally bound, the wife loses much of her self-respect and confidence. The husband merely sees the situation as a joke. The accurate psychology and the true instincts of the plot are all the more penetrating for their light-hearted treatment. There is wisdom in every jest. What is more, the fun is of formidable feminine appeal. Star values complete a certain comedy box-office success.

Points of Appeal.—Bright, intriguing, piquant and human story, delightful characterisation, smart lines, neat and resourceful direction, tremendous feminine angle, and box-office stars.

World in Flames

Paramount. American (U). Directed by Albert J. Richards. 6,432 *feet. Release not fixed.*

DOCUMENTARY drama, a résumé of world events of the last two years. It is compiled from clippings in the vast Paramount news library and augmented by authentic German war shots. It has no particular message, but few will fail to see evidence of the tragic folly of attempting to appease bullies.

Starting with the year 1929, the cavalcade stresses the ruthless and heartless aggression of Germany, Italy and Japan. It is not, however, until the second war breaks out that it comes into its own. The fall of Poland, Denmark, Norway, Holland, Belgium and France, the amazingly successful withdrawal from Dunkirk, and the epic contest last September between the R.A.F. and the Luftwaffe are history that can well be repeated. There are pride and profit as well as poignancy in these stormy pages.

The climax with its "preparation is prevention" slogan is devised mainly for American consumption, but the sentiment is so sound that there is no lack of balance in the whole. The complete picture is agonising, yet thrilling and inspiring documentary. Outstanding interest feature.

Production.—The first half of the picture illustrates German, Italian and Japanese aggression. These scenes of triumph of might over right are interspersed with American industrial history, which, of course, covers the unprecedented depression of 1929.

There are also interesting scenes of Chamberlain's visits to Germany and of the impotence of the League of Nations. The causes of war, however, fade into comparative insignificance from the moment actual war scenes visit the screen. The tables fortunately turn when the Luftwaffe matches its might against the R.A.F., and from thence on the fruitless assaults of the Nazis on this country are a thrilling inspiration. To all intents and purposes the film ends with Churchill's famous words, "Never was so much owed by so many to so few."

Points of Appeal.—Title, subject matter, treatment, commentary and timeliness.

Remedy for Riches

RKO-Radio. American (U). Directed by Erle C. Kenton. Featuring Jean Hersholt, Dorothy Lovett and Edgar Kennedy. 6,063 *feet. Release not fixed.*

SMALL-TOWN comedy drama, the latest of the consistently popular Dr. Christian series, telling how a kindly, sagacious practitioner prevents a city slicker from rooking gullible locals. The plot does not pretend to anything new, but the absence of originality is more than offset by generous comedy relief. Walter Catlett and Edgar Kennedy, two of the screen's best comics, prove a valuable addition to the established team. Accurate and picturesque atmosphere are other agreeable attributes. Good popular entertainment.

Story.—Tom Stewart, a young fellow who lives on his wits, is involved in a slight car accident in a small town. He meets Roy Davis, the town's chemist, and they discover they are old school friends. Tom announces that he intends to build an hotel in the district, and all the local landowners come cap in hands. He decides to buy a plot belonging to George Browning, the local grocer. He then announces that the land is rich in oil.

The suckers bite, but Paul Christian, the local doctor, is not easily kidded. He secretly sends for a geologist. Meanwhile, Tom not only starts to cash in, but makes a pass at Judy, Roy's girl. In the grand finale, Tom gets his just deserts, Judy and Roy are reconciled, and Dr. Christian has every reason to pride himself on his sagacity.

Acting.—Jean Hersholt gives a smooth, characteristic performance as Dr. Christian; Warren Hull is disarming as the slick Tom; Dorothy Lovett and Robert Baldwin make the most of the slight romantic interest, and Edgar Kennedy and Walter Catlett are towers of strength in key comedy supporting rôles.

Production.—Financial jiggery-pokery is the main platform of the picture, but it is as a frame for versatile comedy and homely sentiment rather than an excuse for villainy that it so amply serves its purpose. There are two laughs to every tender touch, and three to every tough situation. The ratio is in happy accord to the requirements of present-day entertainment. Star and title values supply the necessary box-office embellishment.

Points of Appeal.—Human story, accurate characterisation, pleasing sentiment, capital comedy relief, suspenseful climax, popular cast and series values.

Sandy Gets Her Man

General F.D.-Universal. American (U). Directed by Otis Garrett and Paul Gerard Smith. Featuring Baby Sandy, Stuart Erwin and Una Merkel. 5,945 *feet. Release not fixed.*

SMALL-CHILD comedy drama, describing the parts played by a baby and her dog in police and fire department rivalry for a big equipment appropriation. The fun is ingenuous rather than subtle, but so expertly is it put over and presented—the strong supporting cast cunningly plays up to Baby Sandy and the culminating fire thrills are vividly realistic—that it entertains beyond its years. Furthermore, its irresistible feminine angle and series values admirably support its healthy precocity. Capital general booking.

Story.—Fireman Bill Carey and police officer Tom Gerrity are rivals for Nan Clark, a young widow with a small child, Sandy. Councillor Clark, a city financier, is Nan's father and it is left to his discretion to award either the police or the fire department with a handsome equipment appropriation. Bill and Tom's respective chiefs give them their backing in the hope that Nan's decision will influence her father.

Baby Sandy and her dog get mixed up in the ding-dong struggle, but towards the finish things look none too good for Bill, the first favourite. Circumstances, however, finally plant Baby Sandy and the dog in a burning building. This is Bill's big chance and he seizes it. He wins Nan and his department gets the appropriation.

Acting.—Baby Sandy is natural and engaging, as Sandy, Una Merkel is a spirited Nan and Stuart Erwin and Jack Carson are effective in contrast, as Bill and Tom. Edgar Kennedy, William Frawley, Edward Brophy and Wally Vernon contribute good comedy support.

Production.—Resourceful direction, eager teamwork and versatile technical presentation are the film's happy formula. The tender small child and the friendly canine interests are neatly woven into the conventional yet cast-iron story of romantic and professional rival and the result is a lively alternation of evergreen essentials. The thrilling fire climax effectively caps the whole.

Points of Appeal.—Versatile plot, popular and ingratiating child and dog interest, feminine angle, bright comedy relief, big thrills and title and star values.

Hot Steel

General F.D. Universal. American (A). Directed by Christy Cabanne. Featuring Richard Arlen, Andy Devine and Peggy Moran. 5,490 *feet. Release not fixed.*

MELODRAMA of romance, villainy, treachery and murder in the American steel industry. The plot unfolds on conventional lines, but its versatile action, virility and authentic backgrounds prevent it from lapsing into the commonplace. So does its experienced stellar team. It's dynamite in handy second-feature form. Good support for the industrial halls.

Story.—Frank Stewart, a young steel worker, and Matt Morrison, an easy-going shop foreman, become firm friends. Frank discovers a new formula, but it is stolen from him by Rita Martin, unfaithful wife of another steel worker. She gives it to George Barnes, her boy friend, but he is double-crossed when he tries to cash in on it.

Following this, Dave, Rita's husband, is murdered in circumstances that incriminate Frank, but things do not look black for long. Frank soon tricks Rita into betraying George. Frank and Bebe, Matt's young sister, are more than friends at the fadeout.

Acting.—Richard Arlen acts with virility as Frank, Andy Devine puts over effectively his particular brand of elephantine humour as Matt, and Peggy Moran is a refreshingly unsophisticated Bebe.

Production.—There is no lagging in this picture. It goes all out for thrills and the natural hazards of the steel mills and the complexity of human, or rather, feminine nature, provide the grist. Realistic acting and atmosphere complete the robust illusion. It is a pocket melodrama with a hearty punch.

Points of Appeal.—Hard-hitting story, actionful, straightforward direction, spectacular thrills, human interest and popular cast.

Margie

General F.D.-Universal. American (U). Directed by Otis Garrett and Paul Gerard Smith. Featuring Tom Brown, Nan Grey and Mischa Auer. 5,387 *feet. Release not fixed.*

ROMANTIC comedy extravaganza with music and song, representing the latest of the gay and popular song-title series. The plot is no respecter of reason, but imbecile as it is, it is the source of considerable laughter. Its lunatics have the benefit of expert interpretation—for the cast is hand-picked—and polished presentation. Ear-tickling tunes are happy embellishment. Capital light entertainment for the masses and family.

Story.—Margie, a writer of radio plays, and her husband, Bret, a composer, are both in pursuit of fame. Margie makes the acquaintance of Gomez, a susceptible South American banana king, and he agrees to sponsor one of her shows. Dixon, an advertising agent, tries to cut in on Margie's sponsor, but she's not having any.

Bret gets jealous of Gomez and he adds to the complications. Margie determines to hang on to Gomez, and before long Bret is his own co-respondent. Nevertheless, he gets his song over. When things become too involved the proceedings take the easiest way out and just end.

Acting.—Tom Brown and Nan Grey are a spirited Bret and Margie, Mischa Auer does his stuff as Gomez, and Edgar Kennedy and Allen Jenkins are resourceful stooges.

Production.—The characters are carefully introduced at the start, but before the story has time to take definite shape the entire show goes completely haywire. From thence on slapstick, burlesque, farce, romantic, music and song hit the screen in wild alternation. Out of the crazy kaleidoscope emerges eccentric but nevertheless riotous and tuneful light entertainment.

Points of Appeal.—Crazy but actionful plot, versatile and popular cast, new and pleasantly reminiscent song numbers, convenient footage, and series values.

***REVIEWS*—continued on page 19**

THRILLING DRAMA OF THE SPY RI

HORNLEIGH STALKS A MODERN MATA HARI

GORDON HARKER **ALASTAIR SIM**

in

"INSPECTOR HORNLEIGH GOES TO IT"

with

PHYLLIS CALVERT & EDWARD CHAPMAN

Directed by

WALTER FORDE

(by arrangement with Ealing Studios Limited)

Based on the character "Inspector Hornleigh" created by Hans W. Priwin

Screen play by: J. O. C. Orton and Val Guest

Produced by

EDWARD BLACK

A TWENTIETH CENTURY PRODUCTION

Distributed by

20th CENTURY FOX

WARNER BROS.

John GIELGUD · Diana

The Trial

THE GREAT

WILL FYFFE | STEPHEN MURRAY

OWEN NARES | FAY COMPTON | LYN HARDING | PAMELA STANDISH | LESLIE PERRINS | V

TRADE SHOW

GUD · Diana WYNYARD
Prime Minister
"THE GREAT STORY OF A GREAT MAN – DISRAELI"
L FYFFE | STEPHEN MURRAY
ARDING | PAMELA STANDISH | LESLIE PERRINS | VERA BOGETTI | ANTHONY IRELAND | IRENE BROWNE | FRED" LEISTER | NICHOLAS HANNEN

"THE PRIME MINISTER"

John Gielgud in scenes from the Warner Bros. film THE PRIME MINISTER, *in which he co-stars with Diana Wynyard. Directed by Thorold Dickinson and boasting an all-star supporting cast which includes Will Fyffe, Fay Compton, Owen Nares and Pamela Standish, it is to be Trade shown at the Warner Theatre, on Monday, March 10, at 10.30 a.m.*

REVIEWS—continued from page 14

Inspector Hornleigh Goes To It

Twentieth Century-Fox. British (U). Directed by Walter Forde. Featuring Gordon Harker, Alastair Sim and Phyllis Calvert. 7,863 feet. Released May 5, 1941.

ESPIONAGE comedy melodrama, the latest and best of the popular radio and screen crime series, describing the famous cockney detective's round-up of a gang of Fifth Columnists. The plot contains a number of shrewdly-placed thrills and an exciting climax, but it is the light sequences that provide most of the entertainment. Put another way, the film is a good crime play and a cast-iron comedy. This is as it should be these stern days.

Needless to say, Gordon Harker and Alastair Sim again register in double harness. The supporting cast, the direction and staging, too, are more than equal to the demands of plot and by-plot. Excellent popular booking, a picture with real star and title values.

Story.—Inspector Hornleigh, a wily Scotland Yard detective, and his not so wily Scot assistant, Sergeant Bingham, are assigned to track down army scroungers. Their tasks compel them to join up as recruits and accept discipline. Before long the susceptible Bingham falls for a barmaid and he and Hornleigh stumble on a network of Fifth Column activities.

Clues eventually lead to a school, where Hornleigh fills the rôle of history professor. The headmaster and a dentist's widow are the next suspects, but the possession of an incriminating letter is necessary before Hornleigh can make an arrest. To get this he poses as a railway postal sorter. In the exciting climax, he and Bingham land their quarry.

Acting.—Gordon Harker is in capital form as Hornleigh, he draws liberally on his wide and inimitable repertoire, and Alastair Sim makes a perfect foil as the clumsy, susceptible and tight-fisted Bingham. Phyllis Calvert, Charles Oliver, Raymond Huntley, Percy Walsh, O. B. Clarence, Edward Chapman and David Horne give first-class character support.

Production.—The film is responsible for grand popular entertainment. Its secret is the way in which it distributes the laughs without robbing salient situations of essential suspense. The comedy highlights, in the army, Bingham as a dentist, Hornleigh as a schoolmaster and as post-office sorter, are cunningly made the stepping stone to sterner stuff. An exciting climax seals the cast-iron show. Terrific title values and teamwork are handsome box-office assets.

Points of Appeal.—Ingenious story, neat dramatic twists, grand comedy situations, great teamwork by Harker and Sim, versatile supporting cast, good atmosphere, thrilling climax and big title and star values.

San Francisco Docks

General F.D.-Universal. American (A). Directed by Arthur Lubin. Featuring Burgess Meredith, Irene Hervey and Raymond Walburn. 5,972 feet. Release not fixed.

ACTIONFUL waterfront melodrama, telling of the adventures of a girl who turns Sherlock Holmes to save her innocent longshoreman lover from the chair. The story is one of many, but, familiar as its fundamentals are, it nevertheless briskly works up to a suspenseful climax. It also measures its tread with popular by-play. Sound acting and colourful atmosphere give additional support to the robust illusion. Mass and feminine appeal is obvious. Good two-feature programme booking for all classes.

Story.—Johnny Barnes, a young longshoreman, and Kitty Tracy, pretty daughter of the Admiral, proprietor of the local hostel, are in love. Jimmy Cassidy, a crooked politician, molests Kitty, and Johnny comes to her aid. Later, Cassidy is found murdered and Johnny is arrested. Kitty, the Admiral, and Father Cameron, the priest, believe in his innocence, but circumstances are dead against him, and he is tried and sentenced to death. Undaunted, Kitty starts an investigation, and eventually finds the real killer. Kitty, the Admiral and Cameron trace him through his blonde wife, Frances, and, in an exciting climax, force him to confess in time to save Johnny's neck.

Acting.—Burgess Meredith does not have a very big chance to exercise his emotional ability as the roughly handled Johnny, but he gets by. Irene Hervey is a live and likeable Kitty, and Raymond Walburn and Robert Armstrong are sound as the Admiral and Cameron. Edward Pawley and Esther Ralston also pull their weight.

Production.—There are times when the by-play and comedy relief are no more original than the story, but for the most part the film makes the most of its evergreen "hard-luck" and "in the nick of time" fundamentals. The hero and heroine evoke sympathy in their tough battle against the fates, the blarney of the Admiral is responsible for quaint and appropriate comedy relief, and the climax carries suspense to its last foot.

Points of Appeal.—Vigorous, actionful and suspenseful story, vital characterisation, popular romantic and comedy relief, thrilling climax, good title and popular stars.

The Bank Detective

General F.D.-Universal. American (U). Directed by Edward Cline. Featuring W. C. Fields, Una Merkel and Franklin Pangborn. 6,495 feet. Release not fixed.

HEARTY comedy extravaganza, concerning an unrepentant alcoholic who proves an exception to the rule that cheats never prosper. The central character not only seizes, but makes his opportunities by hook or by crook, and his methods and his luck furnish a lively vehicle for W. C. Fields's inimitable repertoire. The versatile supporting cast and wide studio resources are not fully harnessed until the climax, but the culminating teamwork spectacularly rounds off the robust and fruity fooling.

The film is good W. C. Fields, and the verdict is its confident recommendation. Capital star comedy booking for the masses.

Story.—Egbert Souse, a tippler, knocks into a film production manager and is engaged to finish a picture. He is called off when the regular director sobers up. Before leaving he deposits a script of his own with the manager. The local bank is robbed, and as the bandit makes his getaway he is accidentally tripped up by Souse, who is rewarded with the position of bank detective.

He then persuades his daughter's boy friend to use bank funds to buy bonds. The bank examiner arrives at an unfortunate moment, but Souse thinks of everything. In the end the bonds turn out to be good, the script is accepted, and Souse forestalls another attempted robbery.

Acting.—W. C. Fields gives the rôle of Souse all he's got, and that is more than enough to account for the steady flow of laughs. Franklin Pangborn is good, as snooty bank examiner, and Skemp Howard, Grazy Sutton, Una Merkel, Russel Hicks, and Pierre Watkin are the most prominent of a powerful supporting team.

Production.—The story has no great regard for continuity—in fact, the star's the main pivot of the fooling—but sketchy as it is, it prevents the film from developing into an act. It is a case of W. C. Fields *versus* the rest, and the contest is sufficiently even to weld the gags into a coherent whole. The star's powerful comedy personality does the rest. The hectic climax is a shrewd concession to the gods.

Points of Appeal.—Crazy, but laughable, plot, inimitable fooling of W. C. Fields, unselfish supporting cast, appropriate settings, riotous climax and star values.

The Mummy's Hand

General F.D.-Universal. American (A) Directed by Christy Cabanne. Featuring Dick Foran, Peggy Moran and George Zucco. 6,126 feet. Release not fixed.

HERE we have a highly-coloured melodrama, in which a young archaeologist and his retinue find themselves at cross purposes with an early Egyptian Frankenstein while seeking riches in the tombs of the ancients. The story goes out for thrills rather than conviction, but such is the eagerness of its acting team and the resource of the director that it compresses the full-blooded action and the hectic colour of the serial into accommodating feature footage. Good novelty support for the masses, industrial audiences and, in spite of its "A" certificate, youngsters.

Story.—Steve Banning, a young archaeologist, his backer, Solvani, a professional illusionist, Marta, Solvani's daughter, Babe Jenson, Steve's buddy, and Dr. Petrie, an eminent scientist, visit Egypt in search of the tomb of Ananka, a royal princess, said to be rich in gold and jewels. Unknown to them, Andoheb, a high priest, has sworn to prevent the desecration of the tomb. The group first discovers the mummy of Kharis, a prince and former lover of Ananka. On close examination it is revealed that Kharis is in a state of suspended animation. Andoheb revives Kharis, and then orders him to massacre all but Marta. Kharis gets to work on Dr. Petrie, but in the grand finale he at last goes the way of all flesh.

Acting.—Dick Foran, Peggy Moran, Wallace Ford, Eduardo Ciannelli, George Zucco, Cecil Kellaway, and Charles Trowbridge fill the principal rôles, and they take themselves and their parts just seriously enough.

Production.—The attempt to span time is not too convincing, but the story, far-fetched as it is, amply serves its purpose, inasmuch as it makes possible the manufacture of a Frankenstein character. From the moment the mummy comes to life and does the bidding of the fanatical high priest, the film is good thriller entertainment in a novel guise. In competing with Karloff and proving a worthy rival, it has a ready-made mass and industrial market. Moreover, its provocative title gives it a healthy start.

Points of Appeal.—Fantastic, but exciting story, eager teamwork, colourful staging, good title and obvious exploitation angles.

Beyond To-morrow

RKO-Radio. American (A). Directed by A. Edward Sutherland. Featuring Charles Winninger, Richard Carlson, and Jean Parker. 7,416 feet. Release not fixed.

A FULL review of this out-of-the-rut offering appeared in KINE. on May 30, 1940. It has been again Trade-shown and we refer readers to that issue. We praised it as a sentimental melodrama presenting a quizzical interpretation of the "earthbound" theme. The unusualness of the subject, together with the effectiveness of the cast, we said, made it a likely proposition for other than cheap halls.

SHORT OF THE WEEK

YELLOW CÆSAR. British (U). Directed by A. Cavalcanti. 2,200 feet. Release not fixed.—Here we have a novelty featurette in which ridicule is employed to reveal the full infamy of the flatulent exhibitionist, Benito Mussolini. It sketches his life, and shows him being beaten at his own wicked game by Adolf Hitler. History is incorporated in the biographical burlesque, but the line between caricature and documentary is not always clearly defined. Nevertheless, the joke is a good one and makes excellent propaganda. Great short for all classes.

EXCLUSIVE FILMS LTD.

60-66, WARDOUR STREET, W.1.

"THE EYES OF THE EMPIRE ARE ON MALTA"—The Prime Minister.

The eyes of all Britain will be on

MALTA

ISLAND FORTRESS

The most topical show of the year (Dufaycolor).

TRADE SHOW:
THURSDAY, MARCH 6, 3 p.m.
Gaumont British Theatre,
Film House, Wardour Street. W.1.

A SISTER TO ASSIST 'ER

WITH
MURIEL GEORGE
AND
POLLIE EMERY

BOBBIE COMBER
AND
BERTHA BELMORE
IN
SINGING THROUGH
with famous songs of old

GAY OLD DOG

WITH
EDWARD RIGBY
MOORE MARRIOTT
RUBY MILLER
MARGUERITE ALLEN

WINDFALL

WITH
EDWARD RIGBY
DERRICK de MARNEY
MARIE AULT

GEORGE KING PRODUCTIONS

BELA LUGOSI *in* **MURDER BY TELEVISION** *with* JUNE COLLYER *and* HUNTLEY GORDON

TRADE SHOW
THURSDAY, MARCH 6, at 3 p.m.
GAUMONT BRITISH Theatre,
FILM HOUSE, Wardour Street.

MALTA—ISLAND FORTRESS	Cert. U
LIVE STOCK TAKING	Cert. U
A SISTER TO ASSIST 'ER	Cert. U

TRADE SHOWS

TRADE SHOW
FRIDAY, MARCH 7, at 3 p.m.
GAUMONT BRITISH Theatre,
FILM HOUSE, Wardour Street.

DANGEROUS ACQUAINTANCE	Cert. A
GAY OLD DOG	Cert. U

EIGHT EXCLUSIVE PRESENTATIONS—and where to book them.

MANCHESTER—B. C. GIBBS LTD., 3, The Parsonage, Manchester. (Except "Singing Through.")
GLASGOW—H. COXALL LTD., 193, Queen Street, Glasgow.
LEEDS—CLIFFORD KEMP, 15, Cavendish Chambers, 91, The Headrow.
NEWCASLE—CENTRAL FILM AGENCY, 11, Bath Lane, Newcastle-on-Tyne.
MIDLANDS—G. RING, Birmingham.
IRELAND—IRISH INTERNATIONAL FILM AGENCY, 112 Marlboro Street, Dublin.

INCREASED ACTIVITY IN KINEMA SHARES

A.B.P.C. Holdings in Demand

SOUND CITY RISE

THERE was again a fair amount of interest in the kinema share market, notably in A.B.P.C., Gaumont-British and Sound City issues.

In the case of A.B.P.C., all classes of capital were in demand. The 5s. ordinary rose 4½d. to 5s., the 6 per cent. preference 3d. to 12s. 4½d., and the 5 per cent. debentures £3½ to £88½.

Activity in Gaumont-British issues was confined to the preference and debentures. The 5½ per cent. preference rose 4½d. to 5s. 7½d., while the 4½ per cent. debentures were 30s. higher at £58½.

Sound City (Films) 6 per cent. preference, which rose 4½d. in the previous week to 1s., have now risen a further 6d. to 1s. 6d.

Elsewhere A.P.P.H. ordinary fell 3d. to 4s. 10½d., while General Theatres 6½ per cent. debentures dropped from £68 1s. 8d. to £65.

Mme. Tussand's and Moss' Empires were also offered. Mme. Tussand's preferred ordinary were only 1s. 9d., compared with 2s. 4½d. a week earlier. Moss' Empires ordinary fell 1s. 3d. to 11s. 10½d., while the preference declined 6d. to 13s. 1½d.

Movements of 3d. either way were recorded among the various P.C.T. issues, while Stoll Theatre Corporation, at 9d., were 1½d. harder.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	24/3	24/3	—
Assoc.Brit.Pic.Corp.5/- Ord. ..	4/7½	5/-	+ 4½
.. 6% Pref.	12/1½	12/4½	+ 3/-
.. 5% Debs.	£80	£88½	+ £8½
A.P.P.H. Ord.	5/-	4/10½	— 3/-
Baird Tele.20% Pref.Ord. 2/6	1½	1½	—
.. Defd. Ord. 2/6 ..	1½	1½	—
Brit. & Dom. Films £1 ..	1½	1½	—
Brit. Lion Pref. Ord. ..	1/6	1/6	—
Capital & Prov. News 5/- ..	9	9	—
Gaumont-British Ord. 10/- ..	1/6	1/6	—
.. "A" Ord.	6	6	—
.. 5½% 1st Pref.	5/3	5/7½	+ 4½
.. 4½% New Debs. ..	£57	£58½	+ £1½
General Thr. Pref.	2/3	2/3	—
.. 6½% 1st Mort. Deb. ..	£68½	£65	— £3½
Mme. Tussand New 1/- Def. ..	3	3	—
.. £1 Prefd. Ord. ..	2/4½	1/9	— 7½
Moss Empires £1 Ord. ..	13/1½	11/10½	1/3
.. £1 Cum. Pref.	13/7½	13/1½	— 6
Odeon 5/- Ord.	4/9	4/9	—
.. 6% Cum. Pref. ..	9/9	9/9	—
.. 5% Debs.	£68	£68	—
P.C.T. 7½% Ptg. Pf. Ord. ..	8/3	8/6	+ 3
.. Cum. "A" Pref. £1 ..	17/3	17/3	—
.. Cum. "B" Pref. £1 ..	14/-	13/9	— 3
.. Const. 7% Pref. ..	10/3	10/-	— 3
Sound City (Films) 6% Pref.	1/-	1/6	+ 6
Stoll Th. Corp.	7½	7/9	+ 1½
Twentieth Cent. 6% Pref. ..	3	3	—
Union Cinemas Ord.	1½	1½	—
.. 1st Pref.	2/6	2/6	—
.. 2nd Pref.	6	6	—
Unit nCine.Sub.Props.6% Pf.	10/6	10/6	—
.. -/- Ord.	-	-	—

£1 shares unless otherwise stated. * Nominal.

STUDIO FAILURE CAUSED BY QUOTA ACT

HIGHBURY CREDITORS MEETING

The first meetings of creditors and shareholders under the compulsory liquidation of Highbury Studios, Ltd., Highbury Athenæum, Highbury New Park, N.1, were held on February 27 at the Board of Trade Offices, Carey Street, W.C.

H. P. Naunton, Official Receiver, reported that the company was formed in November, 1935, to carry on business as film studio proprietors, film producers, etc. The issued capital was £12,000.

The business of the company mainly consisted of the letting of its studio and equipment, and supplying material and labour for constructing sets for the production of pictures, and providing the necessary labour during production.

The working capital proved to be inadequate and within a few months of incorporation the company had to resort to borrowing money on debentures. Bonds for £5,200 were issued in December, 1936, and on November 20, 1940, the debenture holder appointed G. C. Jarvis, C.A., as receiver and manager.

The statement of affairs showing the position at that date disclosed liabilities of £14,574, and assets £19,000.

The failure of the company was attributed to lack of working capital, and curtailment of its operations resulting from conditions governing the registration of British films as quota films contained in the Cinematograph Films Act, 1938, whereby the labour costs of a film were not to be less than £7,500.

A resolution was passed for Ronald Harry Shipley, C.A., of London, to act as liquidator.

Exhibitor Leaves £3,600

The will of the late Frank Hargreaves, of Rochdale, chairman of the Altrincham Hippodrome Company, and associated with several other kinema companies, has been proved at £3,617, net personalty £3,362.

His father, the late Thomas Hargreaves, was one of the pioneers of modern kinema houses in Rochdale, and erected the Empire and Palace, of which he was a director, as well as the Hippodrome, Altrincham.

Kenny Baker, Frances Langford, and Ann Miller in a scene from British Lion's de-luxe musical HIT PARADE OF 1941, the premiere of which at the Regal, Marble Arch, has been received with eugloistic Press notices

Company News

NEW PRIVATE COMPANIES.

Films of Fact, Ltd.—Registered February 25. Capital, £100 in 100 shares of £1 each. Film producers, etc. The directors are: Paul Rotha, Chiffords Inn, E.C.4, managing director of Paul Rotha Productions, Ltd.; Hans M. Neiter, 14, Mill Ridge, Edgware, Middlesex, director of Seven League Productions, Ltd. Solicitor: R. W. G. Mackay, 4, Gower Street, W.C.1. Registered office: Dorland House, Lower Regent Street, S.W.1.

Berkeley Film Productions, Ltd. Registered February 22. Capital, £100 in 100 "A" shares of 10s. each and 10 "B" shares of 1s. each. Film producers, etc. The directors are: The Marquess of Donegall, 10, Westminster Gardens, S.W.1; Stephen Zollner, 2, Mount Row, W.1, director of Stephen Zollner and Co., Ltd.; Victor Katcha, Beechland, The Pheasantry, Effingham, Surrey, director of Hurley Productions, Ltd. Solicitors: Theodore Elman and Co., 25, Budge Row, E.C.4. Registered office: 25, Budge Row, E.C.4.

Central Cinema (South Norwood), Ltd.—Private company. Registered February 22. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. The permanent governing director is Rosette Lever, of 54, Portsea Hall, Connaught Square, W.2. Secretary: Herbert James. Solicitors: Norman Hart and Mitchell, 127, Wardour Street, W.1. Registered office: 127, Wardour Street, W.1.

CHANGE OF NAME

J. Temple Tully, Ltd., manufacturers of photographic and kinematographic materials, etc., 21, Change Alley, Sheffield. Name changed to Photo Equipment, Ltd., on February 8, 1941.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

London Screen Plays, Ltd., 10, Ashley Place, S.W.1.—Stanley B. Smith, C.A., of 4/6, Throgmorton Avenue, E.C.2, ceased to act as receiver and manager on December 15, 1940.

MORTGAGES AND CHARGES

GreenEates Cinema Co., Ltd., 147, Carr Road, Calverley, nr. Leeds.—Dated January 29, 1941, to secure £350. Holder: E. Newsham, "Norwood," Burley Lane, Menston-in-Wharfedale.

General Cinema Theatres, Ltd., 8, Clarges Street, W.1.—Charge on Plaza, Belmonth, Harrow, dated February 4, 1941, to secure all moneys due or to become due from the company to Barclays Bank Ltd.

MORTGAGES AND CHARGES.

Northfleet Cinemas, Ltd., 199, Piccadilly, W.1.—Debenture dated February 17, 1941, to secure £2,200. Holders: South Croydon Investments, Ltd., 531, Oxford Street, W.1.

Regal (Wimbledon), Ltd., Henley House, Chesterfield Gardens, W.1.—Issue on January 24, 1941, to secure £2,000 debentures, part of a series already registered.

SATISFACTIONS.

Tamworth Theatres, Ltd., Palace Theatre, George Street, Tamworth, Staffs.—Satisfaction in full on February 15, 1941, of charge and debenture dated June 27, 1939, and registered July 7, 1939, securing £18,000.

USHERETTE HEROINE OF SALFORD AIR-RAID

Saved Works from Incendiaries

Miss Elsie Clare, of Hodge Lane, Seedley, who has been employed as an evening usherette at the Scala, Pendleton, for several years, has been presented with a gold watch for splendid work during an air raid. She also received a letter of congratulation from the Chief Constable of Salford (Major Godfrey).

One Sunday night a few weeks ago, when "Jerry" 'planes were overhead "dropping stuff," she rushed to the local rope works (where she is employed) and rendered assistance to the night watchman in dealing with incendiary bombs.

Her employers showed their appreciation of her plucky conduct, which no doubt helped to save the works from destruction by making her the gift of a gold watch.

Naturally, Edgar Flint, manager of the Scala, is very pleased at the distinction brought to the theatre by one of his staff, especially as Miss Clare was one of his trainees, being a warden of two and a half years' standing.

Obituary

FOUNDED EQUIPMENT COMPANY

Thomas Palmer, a former Barnoldswick proprietor, whose death is announced, was owner of the old Barnoldswick Alhambra Picture House, destroyed by fire in 1924. During recent years he had had a controlling interest in three Leeds kinemas. He was founder of the Provincial Cinematograph Trading Co.

Died at Post

David Combes, a doorman at G.-B. Picture House, West Hartlepool, went to stoke the boiler. He was away a good while, and when one of the usherettes searched for him he was discovered to be dead. At the inquest the verdict was given "death from natural causes." Selwyn Taylor, the manager, was complimented on his efforts in rendering first aid.

COLUMBIA'S TRADE SHOW SCHEDULE

Continued from page 6

Hailed as the greatest adventure film of all time, doubly exciting because its thrills are authentic, this sensational Columbia production teems with wild animal action, scenic beauties never glimpsed before, struggles to the death between beasts of prey, and the weird life, customs and rites of savages, head-hunters, pygmies and cannibals.

Underlying all is the story of one of the world's most amazing women, a dark-eyed, pretty young woman who made her first venture into the unknown when only 16 years old—it is the most unique honeymoon on record, for she and Martin Johnson were captured and nearly devoured by cannibals—and later she became the most daring explorer her sex has ever known. During the past two decades she has spent less than three years in civilisation.

"Ellery Queen, Master Detective"

Said to be one of the most ingenious and thrilling pictures of its kind ever produced, "Ellery Queen, Master Detective" is the first of a new crime and detection series based on the highly popular "Ellery Queen" stories. Ralph Bellamy is starred with Margaret Lindsay, Charley Grapewin, James Burke and Michael Whalen in support.

In "Ellery Queen, Master Detective," the sleuth attempts to get material for a new book and, in the process, not only involves himself in a murder case but causes a completely innocent young woman to become the chief suspect. In order to clear her he must solve the case. In order to solve the case he must hide the girl from the police. In order to hide the girl he appoints her cook of the apartment he shares with his food-loving father, Inspector Queen. Others in the picture are Katherine DeMille, Fred Niblo and Marion Martin. Kurt Neumann directed.

"Port Arthur"

Co-starring Danielle Darrieux and Anton Walbrook, Columbia's "Port Arthur" presents a mighty drama set boldly and sweepingly against a background of one of the most turbulent periods of the early twentieth century. Produced on a spectacular scale, the picture tells the true story of the events which led to the Russo-Japanese conflict at the beginning of the present century.

The story concerns the marriage of Anton Walbrook, Commander of a Russian destroyer, and a part-Japanese girl, played by Danielle Darrieux. Their wedding takes place shortly before the outbreak of hostilities. With the advent of war the girl's brother, a Japanese official, orders her to spy on the Russians. Her position enables her to obtain vital military information from her husband, and this she unwittingly passes on to her brother. This information, concerning the plans of the blockaded Russian fleet in Port Arthur as well as the Russian preparations for the military defence of the town, enables the Japanese to launch an offensive which forms the astonishingly spectacular and realistic climax. Human conflict springs from the discovery of Walbrook that his wife has betrayed the Russian cause. This leads to a highly emotional and turbulent conclusion.

It should be emphasised that the events portrayed in the picture are based on actual historical fact and provide some of the most thrilling entertainment ever screened.

The battle scenes on land and sea have been staged with great lavishness and realism, and in view of the present situation in the Far East the whole picture bears the stamp of topicality.

Danielle Darrieux is said to give an unforgettable performance as the naval commander's misjudged wife who finds herself torn between loyalty to her Russian husband and her Japanese countrymen. Anton Walbrook is also said to shine brilliantly in one of the most spectacular rôles he has ever had.

NAMES in the NEWS

The Midland managers of Anglo-American and Paramount have exchanged positions.

L. Mangan, who has had charge of the Birmingham branch of Anglo-American for the past nine months, on Monday last (March 3) became Midland manager for Paramount, with headquarters at 12, John Bright Street, Birmingham. Prior to joining Anglo-American, Mr. Mangan was Midland manager of the old First National Co., whom he served for 18 years in the Birmingham area.

John Bolloten, who recently resigned the position as Midland manager for Paramount, has gone to Anglo-American.

Ernest Grant, former manager of the Forum, Wythenshawe, and the Savoy, Chorlton, is the new manager of the Ritz, Stockport. He succeeds Mr. Maxfield, who has left to take up training in a branch of the Services. Mr. Grant is not unknown to Stockport for, as touring manager of straight plays, he brought companies to the Theatre Royal.

M. Cowan, who was on the sales staff of A.B.P.C. for 15 years, has joined Paramount, Manchester, as traveller, operating on the East Lancashire territory.

F. Winstanley, up to recently traveller for RKO-Radio, Liverpool, has joined H.M. Forces. At one time he was manager of the Rialto Ballroom, Liverpool, and on relinquishing that appointment became traveller for G.F.D.

Harry Pease, who previous to joining the Royal Air Force Voluntary Reserve was manager of the Majestic, West Hartlepool, has been assigned to a special course of training as an Instrument Adjuster. While home on leave he told KINE, representative, "I look forward eagerly each week to receiving the KINE, which is invaluable as a source of interest to members of H.M. Forces who desire to keep up to date with developments in the kinema Industry."

Peter White, who for eight years was manager of G.-B. office at Newcastle previous to the amalgamation, has been promoted in the Civil Service and received a presentation when he left West Hartlepool to take up duty at London.

Lance O'Dare, recently transferred by Star Cinemas (London), Ltd., from the Rex, Grimsby, to the Waterloo, Huddersfield, started at an early age in the Variety profession and for twenty years toured as artiste, producer and manager. In recent years he has been engaged in kinema management. On Sunday, February 23, Mr. O'Dare became the proud father of a baby son.

K. M. Clegg, a kinema manager of Fleetwood and secretary of Fleetwood Rotary Club, is joining the Forces. His fellow Rotarians extended their good wishes to him on February 26.

Cliff (T. C.) Gwilliam, who has taken over the managership of the Odeon, Llandudno, comes from the Odeon, Torquay. When he was previously in Llandudno he was conductor of the Majestic Ballroom Orchestra. Later, Mr. Gwilliam and his orchestra broadcast from the Pavilion, Rhyl.

Rochdale Chairman Posted Missing

G. T. Colin Close, of Rochdale, who has been serving with the Royal Navy since last autumn, has been reported as missing by the Admiralty. He is chairman of directors of Rochdale Proprietary Theatres, which owns and controls six kinemas at Rochdale and Bacup, and the principal shareholder of the company.

He has spent the whole of his working life in the kinema Industry. His father was the late George S. Close, who was chairman of the company for several years.

R.A.F. Concert Ban

An application made by Stanley Baker, manager of the Odeon, Bury, Lancs, for a music and dancing licence on Sunday evening, March 9, for a concert to be given by the Royal Air Force Dance Orchestra was rejected.

In reply to the Clerk, Mr. Baker said that the concert was being run purely on a commercial basis for Odeon.

TYPEWRITERS FOR NATIONAL SERVICE

H.M. Stationery Office ask all owners of typewriters to offer for purchase any which they can spare. These are urgently required for work of National importance. Offers of machines not more than 15 years old and in good working order should be made at once to :—

The Director of Supplies (S3E)
H.M. Stationery Office,
Princes Street, S.W.1.

State name of maker, model and whether you wish to sell or loan.

TRADE SHOW OFFERS—FEB., 1941

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
Arise My Love	Paramount	111 min.	A	9,990 ft.	Claudette Colbert, Ray Milland	Excellent general booking. Hardly suitable for children	Feb. 13, 1941	Not Fixed
Arizona	Columbia ...	126 min.	U	11,406 ft.	Jean Arthur, William Holden, Warren William	Excellent general booking. Great for youngsters ...	Feb. 13, 1941	Not Fixed
Black Diamonds	General F.D. (Universal)	60 min.	U	5,419 ft.	Richard Arlen, Andy Devine, Kathryn Adams	Cast-iron second for industrial audiences and youngsters	Feb. 27, 1941	Not Fixed
Blondie Plays Cupid ...	Columbia ...	68 min.	U	6,115 ft.	Penny Singleton, Arthur Lake, Larry Simms	Good light booking for the masses, especially family and youngsters	Feb. 13, 1941	Not Fixed
City for Conquest ...	Warner ...	105 min.	A	9,515 ft.	James Cagney, Ann Sheridan, Donald Crisp	Excellent booking for all classes	Feb. 27, 1941	Not Fixed
†Down Argentine Way ...	20th Century Fox	88 min.	U	7,979 ft.	Don Ameche, Betty Grable, Charlotte Greenwood	Excellent popular booking. Safe for youngsters ...	Feb. 20, 1941	Not Fixed
Dr. Kildare's Crisis ...	M-G-M ...	75 min.	A	6,374 ft.	Lew Ayres, Lionel Barrymore, Laraine Day	Excellent general booking. Hardly suitable for youngsters	Feb. 13, 1941	Not Fixed
East of the River ...	Warner ...	74 min.	A	6,606 ft.	John Garfield, Brenda Marshall, Marjorie Rambeau	First-rate general booking. Should not harm youngsters	Feb. 20, 1941	Not Fixed
Five Little Peppers in Trouble	Columbia ...	63 min.	U	5,737 ft.	Edith Fellows, Dorothy Ann Seese, Ronald Sinclair	Fair average two-feature programme proposition. Safe for youngsters	Feb. 13, 1941	Not Fixed
Flight Command	M-G-M ...	113 min.	A	10,397 ft.	Robert Taylor, Ruth Hussey, Walter Pidgeon	Excellent general booking. Great for youngsters ...	Feb. 27, 1941	Not Fixed
Four Mothers	Warner ...	84 min.	U	7,638 ft.	The Lane Sisters, Claude Rains	Excellent general booking. Great for the family ...	Feb. 20, 1941	Not Fixed
Friendly Neighbours ...	British Lion (Republic)	66 min.	U	5,962 ft.	The Weaver Bros. and Elviry	Attractive comedy novelty for the majority of halls. Good for juveniles	Feb. 13, 1941	Not Fixed
*Ghost of St. Michael's, The	A.B.F.D. ...	81 min.	A	7,394 ft.	Will Hay, Claude Hulbert, Charles Hawtrey	Obvious box-office potentialities and mass appeal ...	Feb. 6, 1941	Not Fixed
Girl From Havana ...	British Lion (Republic)	67 min.	A	6,094 ft.	Dennis O'Keefe, Claire Carleton	Cast-iron two-feature proposition for the crowd. Nothing to harm youngsters	Feb. 13, 1941	Not Fixed
Glamour For Sale ...	Columbia ...	59 min.	A	5,309 ft.	Anita Louise, Roger Pryor	Good second feature. Hardly suitable for children ...	Feb. 13, 1941	Not Fixed
Her First Romance ...	Pathe ...	78 min.	U	7,060 ft.	Edith Fellows, Wilbur Evans, Jacqueline Wells	Delightful light booking for the majority of halls. Excellent for the family	Feb. 27, 1941	Not Fixed
Here We Go Again ...	Pathe ...	60 min.	A	5,400 ft.	Leo Gorcey, Bobby Jordon, Mary Ainsley	Capital two-feature proposition for all classes, youngsters included	Feb. 20, 1941	Not Fixed
Hit Parade of 1941 ...	British Lion (Republic)	86 min.	U	7,747 ft.	Kenny Baker, Frances Langford, Hugh Herbert	Capital light booking for the masses. Good for youngsters	Feb. 6, 1941	Not Fixed
Honeymoon For Three ...	Warner ...	75 min.	A	6,706 ft.	Ann Sheridan, George Brent, Charlie Ruggles	Good light booking for the masses. Nothing to harm youngsters	Feb. 27, 1941	Not Fixed
Junior G-Men	General F.D. (Universal)	12 eps. Serial	U		The Little Tough Guys, Gabriel Dell	Excellent booking of its type. Great for youngsters ...	Feb. 27, 1941	Not Fixed
Let's Make Music ...	RKO-Radio	80 min.	U	7,227 ft.	Bob Crosby, Jean Rogers, Elisabeth Risdon	Good light booking for the majority of halls. Safe for youngsters	Feb. 27, 1941	Not Fixed
Letter, The	Warner ...	94 min.	A	8,553 ft.	Bette Davis, Herbert Marshall, James Stephenson	Outstanding general booking. Not for children ...	Feb. 27, 1941	Not Fixed
Little Men	RKO-Radio	84 min.	U	7,593 ft.	Kay Francis, Jack Oakie, George Bancroft	Very good novelty booking particularly for the family and youngsters	Feb. 27, 1941	Not Fixed
Little Nellie Kelly ...	M-G-M ...	97 min.	U	8,861 ft.	Judy Garland, George Murphy	Very good light entertainment for the masses, family and youngsters	Feb. 13, 1941	Mar. 31, 1941
Lone Wolf Keeps a Date, The	Columbia ...	66 min.	A	5,828 ft.	Warren William, Frances Robinson, Eric Blore	Good average programme. Safe for youngsters	Feb. 20, 1941	Not Fixed
Marx Bros. Go West ...	M-G-M ...	80 min.	A	7,227 ft.	The Marx Bros., Diana Lewis	Excellent light booking for all classes. Good for youngsters	Feb. 20, 1941	Not Fixed
Michael Shane, Private Detective	20th Century-Fox	77 min.	A	6,930 ft.	Lloyd Nolan, Marjorie Weaver, Donald McBride	Very good two-feature programme proposition for the crowd	Feb. 13, 1941	Not Fixed
Misbehaving Husbands ...	Pathe ...	64 min.	A	5,840 ft.	Harry Langdon, Betty Blythe, Ralph Byrd	Good two-feature programme booking. Safe for the family	Feb. 27, 1941	Not Fixed
Murder Over New York ...	20th Century-Fox	64 min.	A	5,851 ft.	Sidney Toler, Marjorie Weaver, Ricardo Cortez	Excellent popular booking. Safe for youngsters ...	Feb. 20, 1941	Not Fixed
No, No, Nanette	RKO-Radio	95 min.	U	8,642 ft.	Anna Neagle, Richard Carlson, Roland Young	Attractive light booking for the majority of halls. Safe for youngsters	Feb. 6, 1941	Not Fixed
On Guard	Columbia ...	62 min.	U	5,616 ft.	Charles Starrett, Iris Meredith, Stanley Brown	Good two-feature booking for the masses and youngsters	Feb. 13, 1941	Not Fixed
Philadelphia Story, The	M-G-M ...	112 min.	A	10,087 ft.	Katherine Hepburn, Cary Grant, James Stewart	Excellent light booking. Hardly suitable for youngsters	Feb. 13, 1941	April 21, 1941
Pioneers of the West ...	British Lion (Republic)	56 min.	U	5,034 ft.	Robert Livingston, Raymond Hatton, Duncan Renaldo	Cast-iron supporting proposition for the masses, family and youngsters	Feb. 13, 1941	Not Fixed
Ranger and the Lady, The	British Lion (Republic)	58 min.	U	5,234 ft.	Roy Rogers, Jacqueline Wells, Henry Brandon	Good Western support for the majority of halls. Great for juveniles	Feb. 13, 1941	Not Fixed
Ride, Kelly, Ride	20th Century-Fox	58 min.	U	5,270 ft.	Eugene Pallette, Marvin Stephens, Rita Quigley	Second for the unsophisticated. Safe for youngsters ...	Feb. 20, 1941	Not Fixed
Ride, Tenderfoot, Ride ...	British Lion (Republic)	65 min.	U	5,838 ft.	Gene Autry, Smiley Burnette, June Storey	Capital Western for the masses and youngsters ...	Feb. 13, 1941	Not Fixed
*This England	Anglo-American	84 min.	U	7,650 ft.	Emlyn Williams, John Clements, Constance Cummings	Excellent general booking. Great for youngsters ...	Feb. 13, 1941	Not Fixed
Trail of the Vigilantes ...	General F.D. (Universal)	74 min.	U	6,734 ft.	Franchot Tone, Warren William, Peggy Moran	Excellent popular booking. Great for youngsters ...	Feb. 27, 1941	Not Fixed
Tugboat Annie Sails Again	Warner ...	75 min.	U	6,891 ft.	Marjorie Rambeau, Alan Hale, Clarence Kobb	Very good general booking. Good for youngsters ...	Feb. 20, 1941	Not Fixed
When Youth Conspires...	Pathe ...	79 min.	U	7,199 ft.	Jackie Moran, Marcia Mae Jones, Leatrice Joy	Good popular booking. Good for youngsters	Feb. 27, 1941	Not Fixed
Who Killed Aunt Maggie?	British Lion (Republic)	69 min.	A	6,625 ft.	John Hubbard, Wendy Barrie, Willie Best	Very good popular booking. Nothing to harm youngsters	Feb. 6, 1941	Not Fixed
You'll Find Out	RKO-Radio	94 min.	A	8,550 ft.	Kay Kyser, Peter Lorre, Boris Karloff	Very good novelty thriller for the masses. Should not harm youngsters	Feb. 6, 1941	Not Fixed
Youth Will Be Served ...	20th Century-Fox	66 min.	U	5,991 ft.	Jane Withers, Jane Darwell, Joe Brown, Jnr.	Good two-feature programme proposition for the masses and youngsters	Feb. 20, 1941	Not Fixed

WHAT'S RELEASED IN MARCH, 1941

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Mar. 24	All This, And Heaven Too ...	Warner	F. 3603	138	A	12,614	Charles Boyer, Bette Davis, Barbara O'Neill, Jeffrey Lynn	1/48, 1/12, 1/6	Nov. 21, 1940
„ 31	An Angel From Texas	Warner	F. 3188	68	U	6,192	Eddie Albert, Wayne Morris, Rosemary Lane, Jane Wyman	1/48, 1/12, 1/6	July 4, 1940
„ 31	Angels Over Broadway	Columbia ...	F. 3719	78	A	7,038	Douglas Fairbanks, jun., Rita Hayworth, Thomas Mitchell	1/12, 1/6 ...	Jan. 16, 1941
„ 3	Arizona	Columbia ...	F. 3809	126	U	11,406	Jean Arthur, William Holden	1/12, 1/6 ...	Feb. 13, 1941
„ 10	Bride Wore Crutches, The ...	20th Century-Fox	F. 3507	54	U	4,005	Lynne Roberts, Ted North, Edgar Kennedy	1/12, 1/6 ...	Oct. 24, 1940
„ 3	Brother Orchid	Warner	F. 3574	85	A	7,871	Edward G. Robinson, Ann Sothern, Ralph Bellamy	1/48, 1/12, 1/6	Nov. 21, 1940
„ 31	Captain Caution	United Artists ...	F. 3699	85	U	7,583	Victor Mature, Louise Platt, Leo Carrillo, Bruce Cabot	1/12, 1/6 ...	Jan. 2, 1941
* „ 17	Cavalcade of Variety	Butchers ...	Dr. E. 2000	70	U	6,247	Billy Cotton and His Band, Mrs. Jack Hylton and Her Boys	1/12	Dec. 26, 1940
„ 31	Charlie Chan at the Wax Museum	20th Century-Fox	F. 3634	63	A	5,723	Sidney Toler, Sen Young	1/12, 1/6 ...	Nov. 28, 1940
* „ 17	Dad Rudd, M.P....	A.B.F.D.... ...	Br.E. 3666	83	U	7,337	Bert Bailey, Fred MacDonald, Alec Kellaway	1/6	Dec. 12, 1940
„ 10	Dr. Kildare Goes Home	M-G-M	F. 3689	79	U	7,088	Lew Ayres, Lionel Barrymore, Laraine Day	1/48, 1/12, 1/6	Dec. 19, 1940
„ 17	Drums of the Desert	Pathe	F. 3612	63	U	5,733	Ralph Byrd, Lorna Grey	1/12, 1/6 ...	Nov. 14, 1940
*„ 17	Fingers	Warner	B.R.R. 3608	69	A	6,251	Clifford Evans, Leonora Corbett	1/12, 1/6 ...	Nov. 28, 1940
„ 17	Girl From Avenue A	20th Century-Fox	F. 3633	73	U	6,582	Jane Withers, Kent Taylor	1/12, 1/6 ...	Nov. 28, 1940

* A British Film. † In Technicolor.

WHAT'S RELEASED IN MARCH, 1941—*continued*

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Mar. 24	Honeymoon Deferred	General F.D. (Universal)	F. 3471	59	A	5,347	Margaret Lindsay, Edmund Lowe ...	1/12, 1/6 ...	Sept. 26, 1940
„ 24	Hullabaloo	M-G-M	F. 3726	78	U	7,072	Frank Morgan, Virginia Grey, Dan Dailey, jun.	1/48, 1/12, 1/6	Jan. 16, 1941
„ 17	Island of Doomed Men ...	Columbia ...	F. 3381	67	A	5,985	Peter Lorre, Rochelle Hudson, Robert Wilcox	1/12, 1/6 ...	Aug. 29, 1940
„ 31	Little Nellie Kelly	M-G-M	F. 3797	94	U	8,461	Judy Garland, George Murphy	1/48, 1/12, 1/6	Feb. 13, 1941
„ 17	Long Voyage Home, The ...	United Artists ...	F. 3698	105	A	9,406	John Wayne, Thomas Mitchell, Ian Hunter, Ward Bond	1/12, 1/6 ...	Dec. 26, 1940
„ 17	Man I Married, The	20th Century-Fox	F. 3632	77	A	6,940	Joan Bennett, Francis Lederer, Lloyd Nolan	1/48, 1/12, 1/6	Dec. 5, 1940
„ 10	Man Who Talked Too Much, The	Warner	F. 3603	73	A	6,729	George Brent, Virginia Bruce, Brenda Marshall, William Lundigan	1/12, 1/6 ...	Nov. 21, 1940
„ 3	Mark of Zorro, The	20th Century-Fox	F. 3771	93	U	8,403	Tyrone Power, Basil Rathbone, Linda Darnell	1/48, 1/12, 1/6	Jan. 23, 1941
„ 3	Meet the Wildcat	General F.D. (Universal)	F. 3625	61	A	5,536	Ralph Bellamy, Margaret Lindsay ...	1/12, 1/6 ...	Dec. 5, 1940
„ 24	Military Academy	Columbia ...	F. 3498	65	U	5,907	Tommy Kelly, Bobby Jordan, David Holt, Jackie Searl	1/6	Oct. 10, 1940
* „ 3	Old Bill and Son	General F.D.	Br. Dr. 3579	96	U	8,629	Morland Graham, John Mills, Renee Houston	1/48, 1/12, 1/6	Nov. 21, 1940
„ 17	Ragtime Cowboy Joe	General F.D. ... (Universal)	F. 3669	59	U	5,282	Johnny Mack Brown, Fuzzy Knight, Nell O'Day	1/6	Dec. 12, 1940
„ 3	Sky Murder	M-G-M	F 3642	72	A	6,509	Walter Pidgeon, Donald Meek	1/48, 1/12, 1/6	Dec. 12, 1940
„ 10	Slightly Tempted	General F.D. (Universal)	F. 3531	60	U	5,423	Peggy Moran, Johnny Downs	1/12, 1/6 ...	Nov. 14, 1940
„ 24	Spring Parade	General F.D. (Universal)	F. 3623	90	U	8,061	Deanna Durbin, Robert Cummings, Mischa Auer	1/48, 1/12, 1/6	Dec. 5, 1940
„ 10	Thief of Bagdad, The	United Artists ...	—	105	U	9,355	Conrad Veidt, Sabu, June Duprez, John Justin	1/48, 1/12, 1/6	Dec. 26, 1940
„ 17	Third Finger, Left Hand	M-G-M	F. 3711	95	U	8,668	Myrna Loy, Melvyn Douglas	1/48, 1/12, 1/6	Jan. 16, 1941
„ 10	Up In the Air	Pathe	F. 3600	60	A	5,947	Frankie Darro, Marjorie Reynolds, Mantan Moreland	1/12, 1/6 ...	Nov. 28, 1940
„ 3	Yesterday's Heroes	20th Century-Fox	F. 3773	64	A	5,915	Robert Sterling, Jean Rogers	1/12, 1/6 ...	Jan. 23, 1941

* A British Film. † In Technicolor.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period January 23 to February 18. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH.				
JANUARY 23.				
Pet's Corner	Warner	A.I.P.	1,751	Br./R. 3743
Any Old Iron	N.S.S.	Merton Park Studios.	514	Br./E. 3749
JANUARY 28.				
White Wings	Warner	John Eldridge and Martin Curtis.	1,599	Br./R. 3782
FEBRUARY 1.				
Inland Port	A.B.F.D.	Henry Vost	1,750	Br./R. 3786
FEBRUARY 6.				
East of Piccadilly	Pathe	A.B.P.C.	7,121	Br./R. 3790
The Heart of Britain	N.S.S. Productions.	Crown Film Unit	824	Br./E. 3793
FEBRUARY 7.				
The Farmer's Wife	Pathe	A.B.P.C.	7,376	Br./R. 3794
Spring Meeting	„	„	8,419	Br./R. 3795
FEBRUARY 10.				
The Man at the Gate	G.F.D.	G. H. W. Productions.	4,302	Br./E. 3796
FEBRUARY 17.				
Unholy War	M-G-M	British Foundation	1,662	Br./R. 3806
FOREIGN.				
JANUARY 23.				
Cavalcade of the Academy Awards.	Warner	Warner	2,531	F. 3744
Jeepers Creepers	„	„	785	F. 3745
The Human Bomb	„	„	980	F. 3746
One for the Book	„	„	1,651	F. 3747
Ceiling Hero	„	„	789	F. 3748
JANUARY 24.				
Ladies Must Live	„	„	5,243	F. 3750
River's End	„	„	6,206	F. 3751
A Modern Hero	„	„	8,812	F. 3752
Verge of Disaster	„	„	650	F. 3753
Historic Virginia	Columbia	Columbia	874	F. 3754
Washington Parade, No. 10.	„	„	898	F. 3755
Community Sing, No. 35.	„	„	838	F. 3756
How High is Up?	„	„	1,481	F. 3757
The Pooch Parade	„	„	571	F. 3758
The Tree of Liberty	„	„	10,409	F. 3759
Screen Snapshots, No. 86.	„	„	887	F. 3760
A Peep in the Deep	„	„	559	F. 3761
Half a Sinner	G.F.D.	Universal	5,364	F. 3762
Going Places, No. 84	„	„	852	F. 3763
Going Places, No. 85	„	„	833	F. 3764
Son of Roaring Dan	„	„	5,739	F. 3765
Stranger than Fiction, No. 84.	„	„	819	F. 3766
Pony Post	„	„	5,375	F. 3767
JANUARY 27.				
Gallant Sons	M-G-M	M-G-M	6,845	F. 3768
A Night at Earl Carroll's	Paramount	Paramount	5,681	F. 3769
JANUARY 28.				
This Is Poland	Anglo-American	Concanen Films	1,894	F. 3770
The Mark of Zorro	20th Century-Fox	20th Century-Fox	8,403	F. 3771
Charter Pilot	„	„	6,310	F. 3772
Yesterday's Heroes	„	„	5,915	F. 3773
The Gay Caballero	„	„	5,176	F. 3774
For Beauty's Sake	„	„	5,577	F. 3775
JANUARY 28.				
The Fighting 69th	Warner	Warner	7,952	F. 3776
The Road to Frisco	„	„	8,544	F. 3777
No Time for Comedy	„	„	8,389	F. 3778
Flowing Gold	„	„	7,284	F. 3779
Spills for Thrills	„	„	1,656	F. 3780
Naughty Neighbours	„	„	569	F. 3781
JANUARY 30.				
Tin Pan Alley	20th Century Fox.	20th Century Fox.	8,541	F. 3783
The Ape	Pathe	Monogram	5,620	F. 3784
JANUARY 31.				
Wings of Youth	Paramount	Canadian Government Motion Picture Bureau.	1,560	F. 3785
FEBRUARY 3.				
Trouble Chaser	R.K.O. Radio	R.K.O. Radio	6,823	F. 3787
You'll Find Out	„	„	8,681	F. 3788
No, No, Nanette	„	„	8,642	F. 3789
FEBRUARY 6.				
Hold That Woman	Pathe	Producers' Releasing Corporation.	5,821	F. 3791
That Gang of Mine	„	Monogram	5,567	F. 3792
FEBRUARY 10.				
Little Nellie Kelly	M-G-M	M-G-M	8,861	F. 3797
The Philadelphia Story	„	„	10,087	F. 3798
FEBRUARY 11.				
Hit Parade of 1941	British Lion	Republic	7,747	F. 3799
Who Killed Aunt Maggie?	„	„	6,225	F. 3800
Girl from Havana	„	„	6,094	F. 3801
Friendly Neighbours	„	„	5,962	F. 3802
Ride, Tenderfoot, Ride	„	„	5,838	F. 3803
The Ranger and the Lady.	„	„	5,234	F. 3804
Pioneers of the West	„	„	5,034	F. 3805
FEBRUARY 17.				
Dr. Kildare's Crisis	M-G-M	M-G-M	6,734	F. 3807
Eyes of the Navy	„	„	1,826	F. 3808
Arizona	Columbia	Columbia	11,406	F. 3809
Glamour for Sale	„	„	5,309	F. 3810
No Census, No Feeling	„	„	1,484	F. 3811
Blondie Plays Cupid	„	„	6,115	F. 3812
Hobby Lobby	„	„	1,030	F. 3813
FEBRUARY 18.				
Land of the White Rhino	A.B.F.D.	Elder-Dalrymple Productions.	910	F. 3814
East of the River	Warner	Warner	6,606	F. 3815
Four Mothers	„	„	7,638	F. 3816
Identified	„	„	1,060	F. 3817
Porky the Giant Killer	„	„	739	F. 3818

The registered length of the film "Gates of Alcatraz" (F. 2561) should read 7,239 feet.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

Lady Portal, wife of Air-Marshal Sir Charles Portal, Chief of the Air Staff, was one of the guests at the Plaza premiere of THE WORLD IN FLAMES (Paramount) and extreme left is Air Vice-Marshal A. T. Harris, Deputy Chief of the Air Staff

SURPRISE DEVELOPMENT AT SOUTH SHIELDS

County Welfare Officer who Advised the Military Authority

COUNCIL TO REOPEN THE MATTER

SOUTH SHIELDS Town Council is to consider a peculiar development over the recent surprise withdrawal of a request by the Military authorities for Sunday opening of kinemas in the borough.

It will be recalled that the Town Council asked their Town Clerk to request Ald. J. Chuter Ede, M.P. for South Shields, to press the authorities for an explanation of the peculiar position. Mr. Ayrey has now received a letter from Ald. Chuter Ede enclosing a communication from the War Office. This states that the military officer concerned withdrew the request for Sunday opening following a communication received by him from the County Welfare Officer.

The interesting development is intensified by the fact that the County Welfare Officer is Colonel Robert Chapman, a member of South Shields Town Council.

Cornwall Passes Bude Application

Cornwall County Council has given permission for kinemas in Bude to open on Sundays on the recommendation of the General Purposes Committee.

There was some opposition to the proposal, but the Council agreed to the opening by a large majority, subject to certain conditions which will be imposed regarding opening hours and payment of 10 per cent. of the net profits as a charity contribution.

Bridlington to Apply

Bridlington Town Council, at its monthly meeting on Wednesday, carried by thirteen votes to six a resolution that the Town Clerk should ask the Home Office for an Order for the Sunday opening of kinemas.

Doncaster Watch Committee Still Hesitating

Although local exhibitors met the Doncaster Watch Committee on the question of S.O., no decision was reached. But the Watch Committee will now consider the whole question again at a later meeting.

Exhibitors claim that the rota system suggested, by which kinemas will open two at a time each Sunday—one central and one suburban—is unworkable, and it has proved a failure when tried in other towns.

Minor modifications of conditions arrived at at the meeting did not remove the main one causing the stalemate. One condition in dispute is the question of opening hours. The Watch Committee said this must be from 3 p.m. to 6 p.m. The exhibitors again asked from 3 p.m. to 9.30 p.m.

MANCHESTER HOURS

Two-Hour Restriction is Removed

The order restricting performances at theatres in the centre of Manchester and at Ardwick Green on Saturday nights to two houses has been withdrawn by Sir John Maxwell, Chief Constable of Manchester.

H. D. Moorhouse, chairman of the Manchester and Salford branch, in an interview with the Chief Constable, was able to show that the restriction, which was brought into operation a few months ago to avoid queues forming outside the theatres, was now unnecessary.

Scarborough kinemagoers feel flattered because the Yorkshire resort has been selected as the town where the new full-length film, "World in Flames," is being shown simultaneously with its screening in London.

S.O. JUSTIFIED AT EXETER

Exeter kinemas opened their doors to the general public on Sunday for the first time. The decision was not, however, reached without some concession to the opposition.

Opening was to be from 5.30 to 9.30 p.m., shows were to commence at 6 p.m. and finish in time for the kinemas to close at 9.30 p.m.; children under 16 were not to be admitted, and 9d. seats were to be reserved exclusively for men and women of the Forces in uniform, members of the Special Police in uniform, and members of the Civil Defence Services in uniform or wearing the badges and armbands appropriate to their respective Service.

Experience on Sunday went to show that the restriction regarding the 9d. seats was, if not resented entirely, very unpopular. In the majority of kinemas these seats had few occupants, it being evident that the man and woman in uniform preferred to pay the next higher price for seats rather than be separated from the friends with whom they had reached the kinemas.

The Mayor, together with members of the City Council's War Emergency Committee, made a round of visits of the kinemas during the evening, and the Mayor, in a subsequent statement, expressed the view that the experiment of Sunday opening has been justified.

S.O. Prospect is Remote at Hartlepools

Interest in the Sunday opening of kinemas in West Hartlepool is reviving. Since 1938 the decision to allow Sunday films has twice been a refusal. The opposition is still firm, and KINE. understands that the prospect of permission to open being granted is still very remote.

The churches are strongly opposed to Sunday opening and manifestoes have recently been issued by the Church of England and the Free Churches. On the other hand, Coun. E. Hardron has given his opinion that industrial workers should have facilities that day to go to the kinema or the theatre if they want to. They are in need of some relaxation, and I do not think it will affect their morals in the least.

Melton Mowbray to Open

A draft Order asking for Melton Mowbray kinemas to be opened on Sundays has been approved by Parliament.

CLEANLINESS IN BURNLEY

Police Hint to Exhibitors

The Chief Constable of Burnley, in his annual report, states that the conduct of the sixteen theatres and kinemas in the borough had been satisfactory and the films shown had been of a reasonably good standard.

Several premises required redecoration though this might not be considered a propitious period for spending money in this direction. In some instances, the floors could be kept more clean. There were periods when some kinemas might get a supply of "trashy" entertainment. Licensees were still bothered by children frequenting the entrances seeking to gain admission to "A" films, and it was difficult for them to deal adequately with this problem. It could be quickly solved by the public. R. G. Procter, representing kinemas and theatres, said the Chief's report was a fair one. In films they had to take what they could get in these days. There was little film production in this country. Those being produced were under difficulties. Getting films from America was also a problem. Licensees would try to clean up each day. It was hard to keep floors clean when people threw down cigarette ends.

No Extension of S.O. to Scotland

AUTHORITIES AND PUBLIC OPINION

THE question of the extension to Scotland of the Sunday opening of theatres and kinemas was raised in the House of Commons last week, when the Secretary of State for Scotland stated that it was not proposed to alter the existing law, the operation of which was based upon due regard to local opinion.

In the House of Commons last week SIR THOMAS MOORE asked the Secretary of State for Scotland what steps he proposed to take in regard to the general opening of theatres and kinemas on Sundays.

TOM JOHNSTON said he proposed to take no steps to alter the existing laws of Scotland on the subject. He was advised that in counties the control of theatres and kinemas was vested in the Justices of the Peace and the County Council respectively, and in the burghs, in the magistrates. He had no doubt that in considering applications for Sunday opening, these authorities had due regard to local public opinion.

"More Generous Attitude" Wanted

Sir T. Moore: In view of the fact that the troops and soldiers and workers in Scotland require relaxation and entertainment just as much as those in England, would you not give an indication to local authorities that, in your opinion, it would be advisable and advantageous in the public interest that a broader and more generous attitude should be taken towards this question?

Mr. JOHNSTON: As no doubt you are aware, in a number of areas in Scotland magistrates have already sanctioned special Sunday performances for members of the troops. I would also remind you that we might easily achieve a superficial uniformity here at a heavy price in national unity.

Soldiers or Children?

RHYS DAVIES: If you are considering this subject any further, will you be good enough to read the recent report of the Chief Constable of Chesterfield, in which he states that the kinemas were opened for the purpose of entertaining soldiers, and they were filled with children.

Christmas Day Precedent

Mr. DENVILLE: Are you aware that in Scotland theatres and kinemas and other places of entertainment open on Christmas Day?

There were no replies.

Scottish Notes

Consequent upon the closing down of A.B.P.C. Scottish office, manager Jimmy McPhie and his staff have had to seek pastures new. Jimmy has not been long on the shelf, as he has now joined Columbia and is out again on the road. Paul Ellis, who was with Columbia, is now working under Willie Bendon, of United Artists.

Lodge Anima

As Lodge Anima's regular meeting is being held again to-day, Wednesday, instead of Friday, as it has been for the past twenty years, it is evident that the change of day has been quite successful.

First degree ceremony is being worked to-day, and it also is the occasion for the annual visitation from the P.G.L. of Glasgow.

Cinema Club

The annual general meeting is due for Friday week, March 14, in the Rhul, when office bearers will be elected for the ensuing year.

Capable office bearers and a good hard-working committee are necessary to keep any organisation in being these difficult days, and members who have the best interests of the club at heart should make certain of being at the meeting.

Edinburgh Embassy Reopens

The Embassy Picture House, Pilton, Edinburgh, was reopened on Monday after being closed for a month as a result of a fire, where arson was strongly suspected.

Dense smoke, aggravated by the thick fumes from burning tar under the floor, did wholesale damage to the interior. But the work of redecoration and either of reupholstering or cleaning the seats was hustled on, and seats which had been entirely destroyed were, with the exception of some fifty, replaced.

Altogether patrons found practically a new kinema when they came back this week. At the reopening on Monday, when "Convoy" (A.B.F.D.) was shown, a number of directors and shareholders attended on the invitation of A. S. Albin, the managing director.

Falkirk Manager Passes

The death has occurred at Falkirk of Percy B. Wright (57), manager of the Regal, who was for many years well known in Scottish entertainment circles. A native of Bradford, Mr. Wright was first employed as an electrical engineer and later became associated with the kinema Industry.

His first Scottish appointment was as manager of the La Scala Picture House, Dundee, and from there he went to Falkirk.

Frutin to Rebuild

In connection with the destruction by fire of the Oxford, Keppochhill Road, the Glasgow Corporation has agreed to grant a new lease of the site to Bernard Frutin, who intends to rebuild the premises as soon as practicable.

Gordon Harker in a scene from INSPECTOR HORNLEIGH GOES TO IT (20th-Fox), reviewed in this issue.

ASCOT'S FIRST KINEMA

Opening of the Hermitage

MANY members of the Diplomatic Service attended the opening of the Hermitage, Ascot, which was inaugurated by Lieut.-Col. M. E. Moir, D.S.O., R.A., in the presence of distinguished guests.

The Brazilian Ambassador, the Argentine Ambassador, the Uruguayan Minister, Lady Jellicoe and Prince Louconsky were among those who were present on the opening night.

This kinema, which is Ascot's first picture house, has a capacity of 500. Externally, it is absolutely unadorned; the façade has no neon, no canopy, and the word "Hermitage" appears on a panel above the low entrance.

It is typical of what one would expect of a war time kinema, and the absence of long windows and wide entrance doors simplifies the whole problem of blacking-out internal lighting.

The entrance hall and auditorium do not claim ambitious decorative features, but at the same time this little country hall is the ideal picture house for a scattered rural community.

Coronet, Small Heath, Reopens

Business was resumed at the Coronet, Small Heath, Birmingham, on Sunday last, following a short closure arising from the recent blitz on Birmingham. Manager William Bailey, who now has charge of this house, has been associated with kinema management in Birmingham for over a quarter of a century.

THREE IMPORTANT REISSUES

International's Big Offerings

International Film Renters seem to have rung the bell in no uncertain manner with their next three popular presentations:—

"Friday the 13th," "For Ever England," and "My Song for You."

These pictures, it is claimed, are making money for the exhibitors on their merits, and as proof of their pulling power and box office potentialities have been booked by the major circuits throughout the country.

"For Ever England," the greatest saga of pluck and heroism ever told, depicts the British Navy, in all its fighting glory, with John Mills in the leading rôle. This picture typifies the glorious gallantry displayed to-day by the "boys of the bulldog breed."

"My Song for You," with Jan Kiepura, the world-famous Polish tenor, and Sonnie Hale, is a delightful musical comedy entertainment, which is so much appreciated these days. This picture provides superb entertainment for everyone.

"Friday the 13th" presents no fewer than ten outstanding box-office stars—Emlyn Williams, Ralph Richardson, Max Miller, Gordon Harker, Edmund Gwenn, Jessie Matthews, Sonnie Hale, Alfred Drayton, Robertson Hare and Frank Lawton—in an exciting and dramatic story which, obviously, cannot fail to appeal to the public.

"SING FOR VICTORY" CAMPAIGN

There was a surprise for Odeon, Wealdstone, patrons last week when Alfred Richards, the new organist-manager, introduced as a guest to the theatre Madame Clara Novello Davies, the famous conductor of the Royal Welsh Ladies Choir and mother of Ivor Novello.

Madame Novello Davies appeared on the stage each evening and, accompanied by Mr. Richards on the organ, conducted the audience in the singing of a new "Victory" song which she has composed. The theme of the song, preparedness to meet invasion and our triumph over it, was illustrated by an interesting Ministry of Information film.

Afterwards she explained that she was launching at Wealdstone a "Sing for Victory" campaign which, in spite of her eighty years, she is going to carry into London shelters, theatres and rest centres—or wherever people will be uplifted by song.

"SON OF MONTE CRISTO"

Joan Bennett and Louis Hayward in a scene from Edward Small's production, SON OF MONTE CRISTO, which United Artists will Trade show at the Phœnix Theatre on Wednesday, March 12

Albert Whelan and Wylie Watson being rehearsed by director Oswald Mitchell for a fire-fighting scene in Butcher-Signet's DANNY BOY at Ealing Studios

"ATLANTIC FERRY" AT TEDDINGTON

Opening Scenes Shot

NOW that the Boston Ballroom scenes have been shot, production on "Atlantic Ferry" at Warner Bros. Teddington Studios switches back to the interior and exterior of the steamship *Britannia*. The sets include the corridor, deck-house, cabins and cow-house; the last-named being a speciality, as the transport of cows and chickens to provide milk and eggs for the passengers aboard was as novel as it was practical.

An interesting scene is one in which Griffith Jones as David MacIver is showing Mary Ann, played by Valerie Hobson, over the newly-built ship.

An interesting scene is one in which films, the opening sequences of "Atlantic Ferry" are being shot now that the picture is almost completed. The picture opens on the exterior of the shipyard, Liverpool, at the launching of the MacIver Brother's first steamship, the *Gigantic*. The Mayor and Mayoress, in full regalia, are on the rostrum with the mayor making a speech prior to the naming of the vessel by the Mayoress. But the *Gigantic* is launched, only to founder a few months later. The MacIver Brothers are appalled—practically all their capital had gone into the building of the steamship—but the tragedy does not deter them, and after many trials and tribulations they build the successful *Britannia*. James Harcourt plays the Mayor and Jean Lester the Mayoress. Among other supporting artistes in these scenes are Henry Oscar, Arthur Goullet and Bert Gerrish.

HELEN PEACOCK MARRIED

One of the most popular and well-known women in the production side of films, Helen Peacock, was married last Saturday at the Church of the English Martyrs, Streatham, to Lieut. P. M. Bussey, of the Royal West African Field Force.

Helen Peacock has held the position of private secretary to Edward Black at Shepherd's Bush Studios for a little over a year. Previously, she was an able and efficient continuity girl with many years' experience of production in every British studio. The happy couple are spending a week's honeymoon in Cornwall, prior to Lieut. Bussey's departure on foreign service. Helen will be back at her desk next Monday.

CAMERAMEN COVER THE WAR

M. of I. Admits One Slip-up

NEW SPIRIT IN PROPAGANDA

THE wide coverage by film cameramen of all important operations undertaken by the various fighting services was indicated to members of Parliament last week by the Minister of Information. Mr. Duff Cooper also stated that films were in preparation which would show the growing power of the British Commonwealth.

VERNON BARTLETT asked the Minister of Information whether film photographers were now included as a matter of course on such expeditions as the shelling of Genoa, the capture of Benghazi, and the more important air raids over enemy territory.

MR. DUFF COOPER replied: The inclusion of film photographers on the more important military operations must in the nature of the case depend upon the accommodation available.

On land, accredited newsreel cameramen, and cameramen of the Army Film Unit, cover all important operations.

At sea, it has so far been possible to cover almost all major operations by newsreel cameramen accredited to the chief shore commands and by stationing a few film photographers on particular ships. *Unfortunately in the case of the bombardment of Genoa the cameraman was unavoidably prevented from being present.*

In the air, the problem of accommodation is especially difficult, but efforts are made to secure as full a film record of the air war as circumstances permit.

Britain Can Give It

MR. BARTLETT also inquired what steps were being taken by this film department to produce films of the same technical excellence as "Britain Can Take It," but designed less to arouse sympathy than to carry conviction of the growing power of the British Commonwealth.

MR. DUFF COOPER said the Films Division of the Ministry of Information is actively engaged upon the production of films conceived with exactly the object that the hon. Member has in mind. "Heart of Britain," a recent Ministry 5-minute film, is of this type, designed to give an impression of the moral, industrial and military strength of this country, and of our determination and ability to strike the enemy hard. Fourteen other films carrying a similar message are in course of production.

FOUR FILMS FROM BRITISH NATIONAL

Busy Programme

With two subjects sufficiently advanced for Trade showing at the beginning of April, with "This England" due for West End presentation next month, with "Pimpernel Smith" at Denham in its last week and "Penn of Pennsylvania" in production at Elstree, British National has a big release programme to look forward to.

Both "Love on the Dole" and the new Mother Riley subject, re-titled "Old Mother Riley's Ghosts," will be screened to the Trade during the first week of April and by that time the editing on "Pimpernel Smith," Leslie Howard's British National production, should have reached the stage where it will be possible to give Trade show details.

Lance Comfort is directing "Penn of Pennsylvania," with Clifford Evans and Deborah Kerr starring, Denis Arundel is appearing as Charles II, Mary Hinton as Lady Castlemaine, and leading rôles are taken by Aubrey Mallalieu, D. J. Williams, O. B. Clarence, G. H. Mulcaster, James Harcourt, John Slater, Frank Atkinson, John Laurie, Joyce Heron, Andrea Troubridge, Charles Carson, Nadine March, Judy Ross, Henry Oscar, John Stuart, Drusilla Wills, Gordon Begg, Marie O'Neill and Nina Alvis. The picture is being produced by Richard Vernon and the script is by A. De Grunwald. Ernie Palmer is cameraman with Gus Drisse as operative cameraman. Holmes Paul is art director on the picture.

Leslie Howard, producer, director and star of PIMPERNEL SMITH, inspects the Embassy setting with art director, Duncan Sutherland, his secretary and his production manager. A British National production now on the floor at Denham

Leslie Howard's Progress on "Pimpernel Smith"

IMPORTANT FINAL SCENES

THE British National production, "Pimpernel Smith," produced by, directed and starring Leslie Howard, is nearing completion at Denham, with only four days to go. The last setting depicts a beer garden somewhere in Germany. Here Leslie Howard, as the redoubtable and resourceful Pimpernel Smith, is having refreshment with Mary Morris, who portrays Ludmilla Koflofski, daughter of a Polish journalist.

They are making their way to a railway station, for Howard has just engineered Mary Morris's escape from the Gestapo, while she is being taken to a concentration camp.

A touch of irony is introduced by the figure of Arthur Denton as a member of the dreaded secret police, who, although looking for the coupe, fails to recognise them in their disguise.

Leslie Howard handled this scene with its comedy and drama exceptionally well and brought out the best from what might have been just a minor incident in the fugitives' escape.

Art director Ducan Sutherland built a set with great restraint, for this was not a gay beer garden complete with German band, dancing couples and singing, but a quiet garden in a small town, where the refreshment was the lure.

Mutz Greenbaum, the cameraman, was able to use some of his novel touches, and introduced a remarkably natural sunny atmosphere in which trees swayed gently in the breeze and tranquility was the keynote. Most of this effective lighting arrangement was carried out by simple "stunts" conceived with bits of cotton, energising prop trees and grouping of lights. I remember on another Pimpernel picture—namely, "The Return of the Scarlet Pimpernel"—Mutz introduced one of the most effective lighting stunts ever used in British studios. In the vast tribunal shafts of sunlight slanted across the galleried court, a remarkable piece of realism that won great praise from the critics. In fact, these shafts of sunlight consisted of small pieces of white tape placed across a small frame in front of the camera and illuminated by a baby spotlight.

INTRICATE CONTINUITY WORK

Betty Curtiss' Work on "49th Parallel"

MANY important back projection sequences have been completed at Denham, where Michael Powell is directing the interiors of "49th Parallel."

The backgrounds for these shots were obtained during the unit's trip of several thousands of miles across the Canadian Dominion, often under adverse weather conditions. It is remarkable, considering the difficulties of preventing the negative stock from becoming brittle in the northerly latitudes visited by the unit, both prior to and after exposure, that the quality of the B.P. plates was so remarkably high.

Great care had been taken with the location shots to ensure exact continuity and every type of eventuality had apparently been catered for when the backgrounds were to be used in the studio.

It is not often bouquets are handed out to continuity girls, but KINE. doffs its hat to Betty Curtiss for her remarkable continuity work on this picture. Scenes taken nearly 4,000 miles apart had to dovetail and perhaps an exit made from a shack in Canada completed a shot filmed at Denham.

Every detail of this complex script and picture production has received accurate prompting by Betty, whose job on "49th Parallel" is by no means an enviable one.

Players who appeared in the B.P. shots were Eric Portman, John Sanders and Niall MacGinnis. For one of these scenes it was necessary to have 25 Canadian girls, and George Brown, production manager, solved the problem with the help of Canada House, who allowed the required number of feminine members of the staff a day off to appear in the picture.

OFFICIAL AID FOR "THE FIRST OF THE FEW"

Miles Malleson to do the Script

Miles Malleson, ace screen writer, has been signed by British Aviation Pictures to do the script of "The First of the Few," the real-life romance of "R. J." Mitchell, genius creator of the Spitfire, the original of which was written by Henry C. James, the author of several stage and B.B.C. successes, and whose new play, "A Woman of Forty," is to be presented soon in the West End.

As soon as Malleson was shown the original for "The First of The Few" by George King and John Stafford, of British Aviation, he was tremendously enthusiastic, because, as he said, "It is one of the greatest natural stories, a dramatic saga of terrific power, thrilling in its intensity, and inspiring in its noble theme, with a climax transcending anything hitherto written or filmed."

Malleson was responsible for the screen plays of "The Thief of Bagdad," "Victoria the Great," "Sixty Glorious Years," and several other outstanding plays and films, including his jump from the past to "The Fanatics," a play of the future.

"The First of The Few" is undoubtedly one of the biggest assignments ever undertaken by a screen writer, covering as it does the tremendous canvas of the past twenty historic years, enwrapped in the life of the man whose life work saw its posthumous reward in the miraculous achievement of The Mighty Few of the R.A.F. who won the Battle of Britain last September, and saved his beloved England.

Henry C. James is collaborating with Miles Malleson, and meanwhile British Aviation Pictures are busy on casting and production details in which the wholehearted co-operation has been afforded by both the Air Ministry and Vickers-Armstrong.

Continued at foot of column 4

"DANGEROUS MOONLIGHT" ENDING

The final shots on the RKO-Radio "Dangerous Moonlight," which took place this week, represented exteriors of an R.A.F. aerodrome.

William Sistrom is now preparing yet another story, about which an announcement will be made shortly.

Gracie Fields will shortly return to England, and negotiations are in hand for her to appear in a film concerning evacuee children.

CRAZY CAMERAWORK

Cyril Knowles as an Amateur

It is not often a professional cameraman is required to "imitate" an amateur movie camera fan in a studio. This was the unexpected role that fell to the lot of Cyril Knowles, one of our leading operators, who is working on the current G.-B.-Gainsborough production, "Cottage To Let," at Shepherds Bush.

During the Garden Party given in the garden of the home of inventor Leslie Banks, in aid of the local Spitfire fund, they shoot an amateur movie of Jeanne de Casalis and several A.F.S. girls doing fire drill. Another shot was that of Banks watering roses and turning the hose on Carla Lehmann, who is sunbathing in a swim suit.

This movie is later shown to members of the garden party and provides some hilarious comedy due to its bad technical quality, i.e., heads cut off, bad framing, etc.

Cyril, prostituting his art, forgot all his fine camera work, and wobbled his camera, cut off heads and feet, altered focus and generally played hocus-pocus with the scene. Many were the ribald remarks that helped Cyril on his shots and even Anthony Asquith, who thought up the scene, at one time sat in a chair helpless with laughter at the expression on the face of Knowles.

The garden setting for these scenes occupied the whole of stage 4, and in the film represents the exterior of the ancestral home of Leslie Banks, situated in a village a few miles from Glasgow. Everything in the way of side shows for extracting money from villagers bent on having a good time was evident.

The crowd was interesting as it includes all types, from the typical rustics to the inevitable village snobs. Unfortunately, rain spoils part of the afternoon and provides other opportunities for comedy. Cast includes Alastair Sim, Wally Patch, Johnny Mills, Frank Cellier, Hay Petrie, Muriel George and Sidney King.

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THE WIDER USE OF SUB-STANDARD FILM

ECONOMIES IN COSTS AND WORKING

AS the war proceeds, and the need for greater economy in the use of material becomes more urgent, the 16-mm. film is being forced to occupy a forward position in instructional and entertainment pictures.

If I am correctly informed, the new unit which is supplying the Army with entertainment films is crying out for the narrower gauge film because of the ease with which it can be transported and screened. N.A.A.F.I. has long been a user of 16-mm. film, and it looks as though these two overlapping organisations are going to be in hot competition for features and shorts on 16-mm. stock.

For the Smaller Kinema

Will this narrower gauge film become in time the standard for kinemas of smaller capacity say, up to a thousand, or will producers, influenced by film stock interests, insist upon the 35-mm. gauge? Anyhow, with smaller grain emulsions and imminent revolutionary processes in developing, there should be no recurrence of the wide film craze of ten years ago, as a better picture can be obtained from the smaller picture area.

Whether 16-mm. film prints become the standard size for the smaller kinema (thus reducing exhibitors' overheads and getting rid of many troubles in operation) or not it is difficult to hazard, but among producers of films in America it is being used very widely to reduce production and pre-production expenses, both for black-and-white films and for colour.

Pre-production Shots

It is in the colour field that the greatest saving is effected. Here Kodachrome is employed on test work, both on location and in studio set-ups. This saves a huge amount of expenditure, for whereas Kodachrome works out at 8 cents per foot, Technicolor is 33 cents a foot, and with the former carrying as much picture per foot as 2½ ft. of Technicolor, the saving is greater still. William Stull, writing in the *American Cinematographer*, says that "when the differentiation in screen-time and footage is taken into consideration it works out to a matter of reducing the cost of colour tests from 33 cents a foot to the equivalent of slightly over 3 cents." The difference is contributed to by the fact that Kodachrome is shot at 16 frames per second, while Technicolor's rate is the usual 24.

Further saving is, of course, achieved in transport costs, for whereas over 5 cwt. of Technicolor apparatus has to be got into position for a test shot, a magazine kine-camera of simple type is sufficient for tests made with the narrower-gauge film. Also, the extra expense of renting the Technicolor film is avoided.

Colour Results

It must be admitted that the two-colour systems do not give identical results in colour rendering, but for practical purposes there is too little difference to cause trouble. When, as is expected, a single film recording is substituted for the present triple-film system the results will probably be very close, as the projected new Technicolor process is made possible only by an interchange of patents between Eastman and Technicolor, the integral layer system of Kodachrome forming the basis of the new 35-mm. negative.

Continued in next column.

The Monochrome Field

On the black-and-white side the differences are in rendition of tones on the 16-mm. and 35-mm. gauges, but there is no doubt that these will disappear through corrective filtering. Sound on the narrower gauge is inferior to that on the wider, but here again it will only be a short time before the results are equal.

Lower returns on film rentals are necessitating economies in the studio, and it appears that the use of 16-mm. in recording pre-production scenes will go a long way in effecting these.

The Observation Window

An Idea and Its Outcome

THE HOUSE THAT MICKEY BUILT

Lee de Forest's Early Work

ONE of the most romantic episodes of our Industry must surely be the amazing creation of the Walt Disney organisation upon the foundation of a fantastic little cartoon figure. With characteristic enthusiasm, Walt Disney himself, in the *S.M.P.E. Journal*, recalls the growing pains that preceded his present achievement, and foretells a future in which leading composers will write for his medium and stereoscopy and television will lend their aid

THE bricks and mortar behind the romance are described in technical detail in another article by two members of the Disney organisation. A new studio occupying 51 acres of land, and employing many hundreds of people, most of them creative artists; that is what Mickey Mouse has now demanded of his creator—a studio embodying refinements found only in the most up-to-date of more orthodox studios.

READING the article, one is tempted to think that the actual making of cartoons takes a secondary place among the departments devoted to sound, the filming of "live action," the study of animation, and even research on paints. Yet along the characteristically named Minnie Mouse Boulevard are ultra-modern buildings, all air-conditioned and all specially lighted, where the cartoon film takes shape, from an idea, which in the Animation Building becomes a series of sketches, which in their turn become in the Inking and Painting Building the finished coloured drawings.

THE sound has already been recorded on one of the three scoring stages, and meets the picture in the Cutting Building. Previously, however, numerous test scenes have been married and tried out on the studio staff.

IN the same Journal is a paper by another pioneer, Lee de Forest, inventor of the Phonofilm. De Forest starts his story with the discovery in 1908 of the Audion detector tube, the forerunner of the electronic valve, which in its turn rendered possible ideas on television which had hitherto been only blueprints. In 1910 he started work on sound-on-film research, but the first public demonstration was not given until 1921, his assistant then being William Garity, now chief sound engineer to Disney.

MANY leading artistes were recorded, but, recalls the author, little more than a decade ago not one of the "big guns" of the Industry believed in the talking picture until Warner Bros. inaugurated the Vitaphone, with disc recording, soon to be abandoned in favour of the sound-on-film process. Some of the basic ideas now inherent in the process were originally described in de Forest's patents: the use of two or more picture cameras synchronised to a common sound camera, the basis of the noise-reduction principle, and the principles of dubbing.

J. BENSON.

MECHANICS OF NEW STUDIO CAMERA

NOVEL SYNCHRONISER METHOD

FURTHER mechanical details of the new Twentieth Century-Fox noiseless camera are given in the current issue of the *S.M.P.E. Journal*. Apart from the reduction of noise, the most outstanding feature of the design is the idea of swinging the whole of the camera mechanism and magazines through an angle of 75 deg. about the shutter axis for the purpose of focusing, in place of the older method of sliding the camera across its base. The rotating movement is effected by a small handle at the back of the yoke upon which the camera body pivots.

A feature of the lens mount is the ball-bearing movement, balls running in helical grooves, the pitch of which varies according to the focus of the lens. Thus the same angular movement of the focusing ring is needed for any lens. Advantage is taken of this fact to provide a parallax adjustment in the finder.

The claw motion is actuated by a crank pin, the pull-down movement being completed in 160 deg. In combination with an increased diameter of shutter, this enables the shutter opening to be varied from 45 deg. to 200 deg.

Easy for the Cameraman

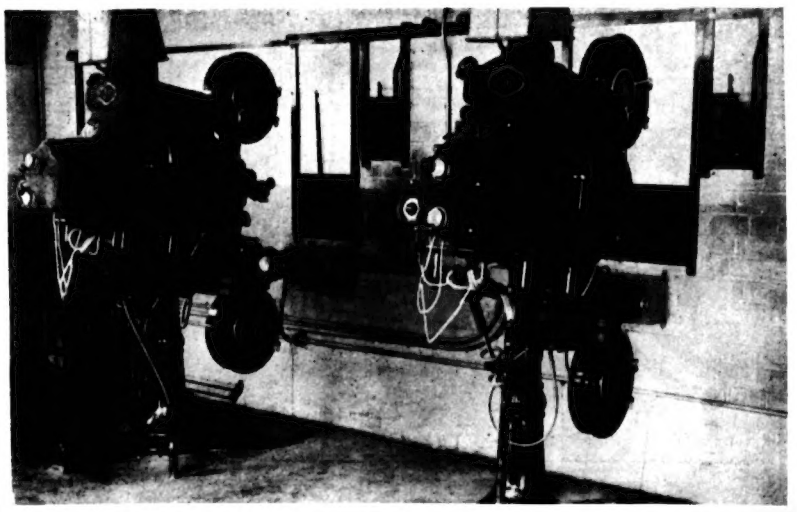
A particularly valuable device is incorporated for synchronising the camera with a projector in process shots. Means are provided for rotating the field of the driving motor in order to bring the camera shutter into correct phase relation with the projector. Behind the lens opposite on the turret to that in the taking position is a synchronising aperture; the cameraman can look through this aperture on to the screen, and turn the motor field until the synchronising aperture goes dark, when he knows the two shutters are in synchronous relationship, since the synchronising aperture is 180 deg. removed from the taking aperture.

Lenses are scaled for aperture by a photo-electric method. A standard light source is imaged by the lens upon an opal glass, behind which is a photo-cell. The system is standardised by measuring the light through a reference lens set at *f*/3.2; the meter reading for this setting is used as the standard reference level for a lens. In calibrating a lens, the diaphragm is operated until the meter reads the same level as on the standard setting, which would be the *f*/3.2 reading on the lens, and other stops are calibrated by multiples of the meter reading.

Automatic Slating

An automatic slating device is attached to the sunshade, and can be swung into position before the lens, exposing on the few frames of film during which the camera is getting up speed. It provides its own illumination, and has space for the names of the director, cameraman and sound man, production number, camera number, date, scene, take number, sound-track, playback, and start.

THIS WEEK'S PROJECTION ROOM



British Acoustic Sound apparatus with P.U.3 soundheads is installed in the Regal, Leicester, where Magnus projectors and Brenkert Enarcs supply the picture

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Conducted by ***THE SHOWMAN***

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

CLEVER EXPLOITATION FOR CHAPLIN MASTERPIECE

IT is encouraging to see that the longer hours of daylight are awakening the showmanship spirit which has remained somewhat dormant in many areas during the winter months. Many more accounts of efforts in exploitation have arrived during the past week, a proof that lack of opportunity through black-out has been responsible for quiescence. It is generally felt that a revival of the kinema-going habit will be seen in the coming months and that patrons who have been starved of film entertainment because of the dislike of being abroad during night raids will respond to the appeal of the kinema during increased hours of daylight. To them the most convincing showmanship efforts should be addressed.

ONE of the most interesting contents of my post box is a folder compiled by Charles Smith, manager of the Odeon, Southsea, which relates how a great dictator postponed the presentation of "The Great Dictator" at his theatre. You must remember that the great fire blitz at Portsmouth occurred on January 10, two days before the original opening date of the picture at the Odeon. The interference with the electric supply caused the closing of the theatre for a week and necessitated a new playdate—February 16. Naturally, Mr. Smith used the "incident" to obtain additional publicity for the picture, in which he was quite successful.

The original campaign was a very comprehensive one considering the obvious limits set on publicity in these days. Advance exploitation consisted of Press write-ups and the exhibition on the theatre bulletin board of illustrations and descriptive matter. Teaser advertising layout with the Odeon, Portsmouth, was built up for three weeks, culminating in double-column displays. A silent news flash trailer was inserted in the centre of the newsreel at the end of which Mr. Smith made a personal announcement on the film over the manager's announcement system.

Outside the theatre 12-sheet posters were used, and inside notices and illustrations were so much in evidence that whichever way a patron turned he could not fail to see "Great Dictator" publicity. One very effective notice comprised a board carrying Press cuttings in the centre bordered with cut-outs and prints taken from the KINE. There were also large cut-outs of Chaplin placed in prominent positions.

Then came the blitz, which necessitated a prolongation of the campaign and the alteration on all publicity matter of the playdate.

In addition to these efforts Mr. Smith obtained the exclusive permission of the Town Council to hold a special children's matinée, the debate upon which drew more attention to the picture, which also formed the subject of a special letter to the heads of local schools, in which they were invited to draw the attention of their children to the presentation. The crowded attendance, which included many teachers, showed how well the suggestion was received.

Good Build-up at Chichester

FOR nine weeks ahead of its play date at the Plaza, Chichester, T. D. Hunt plugged "The Great Dictator," the campaign for which was set rolling by the use of the screen, first with a slide announcing the great event, which was followed the next week by a special trailer (N.S.S.), headed "Stop Press," inserted in the News for several weeks, announcing the coming of the picture.

Foyer, stairways and landings all carried art posters dealing with the film, and the local Press carried teaser ads.: "You'll See It at the Plaza, of Course!" for three weeks before showing.

An impressive display of art posters, stills and newspaper cuttings attracted much attention in the foyer two weeks before play date, and two linen banners (12 ft. by 3 ft.) were displayed on the canopy during week of showing. Finally, a teaser advertisement was placed in the local newspaper for the last two days.

A 7½-in. column advance write-up was secured in the *Chichester Observer* nine days before showing, exclusive mention of the Plaza, although four kinemas advertising in the paper ran concurrent.

Illustrated quad crowns were used for all poster sites and a cut-out from these was used on each of the eight main entrance doors.

The window of the confectionery shop attached to the theatre was also included in the campaign, the window being panelled, the centre panel carrying the message: "You'll see it at the Plaza, of course," and each side panel a cut-out of Chaplin in the Dictator's uniform.

Chaplin Hailed in North London

A CIVIC send-off was given to "The Great Dictator" in at least two London theatres on the beginning of general release. At the Hendon Odeon the Mayor made the opening of the film the occasion for launching a campaign in connection with his local Air Raid Victims' Distress Fund, and was presented on the stage with the first contribution a cheque for £50, by manager Mark D. Freeman on his own behalf and that of local Odeon staff and patrons. After the performance a reception was held in the theatre lounge, and the Mayoress was presented with a box of chocolates. Mr. Freeman has been advertising the film for some time past and made good use of a striking lobby display which was the work of his assistant, Jack Asher, whose artistic bent and training enabled him to depict a "dictator," who was unmistakably Chaplin, and likenesses of several notorious European personalities. Shortly before the opening of the film, Mr. Asher was transferred to the Islington hall, where he quickly made arrangements for another civic ceremony, but before this could take place he was again moved—to Chingford.

The (Home) Guard Turned Out

AT Islington, however, Asher's arrangements were carried through by his successor, George Maizels, and on the Monday afternoon the Mayor of Islington attended, with the Mayoress and about a dozen members of the council and civic officials, to see the picture. They were received outside the hall by a detachment of the Home Guard, and on the stage the Mayoress was presented with a bouquet by Miss Moss, the secretary, and the Mayor spoke of the value of such a picture in times like the present. They were afterwards entertained in the manager's office. The foyer publicity here was less ambitious than that on show at Hendon, but was effective in capturing the spirit of the picture.

Full-size wax models of the Axis partners in the vestibule of the Odeon, Weston-super-Mare, attracted patrons in hundreds to see Chaplin's delightful satire THE GREAT DICTATOR (U.A.)

Manager's Bad Company

ONE of the most effective pieces of publicity ever done in the West Country was brought off by W. Johns, manager of the Odeon, Weston-super-Mare, in connection with "The Great Dictator." It took the form of full-sized wax models of Hitler and Mussolini, which were displayed in the vestibule, but the news value lay in the fact that Mr. Johns' portrait, taken with the figures, was reproduced in the local Press and was given prominence as an example of a popular resident in "bad company." It proved an excellent advertisement for both the picture and the theatre.

The wax models caused plenty of fun, too; one brawny Service man tried to knock Hitler's head off, while the Top-Wop's bald pate served as a hat rack for many a Service man's head dress, and their presence provided an excuse for many disrespectful versions of the Fascist salute.

Nailing THAT MAN'S Coffin

WIDE publicity for the film and a worthwhile contribution to the local Spitfire fund were the two achievements of a little stunt worked by Geoff Davies, of the Odeon, Bury St. Edmunds, in connection with "The Great Dictator."

Outside the entrance foyer of the theatre he placed a coffin inscribed "Adolf Hitler, 1941." Patrons entering the house were invited to knock a nail into the coffin, being charged a small fee for the privilege, in this way the satisfactory sum of exactly £40 was added to the Bury St. Edmunds and District Spitfire Fund. At the manager's invitation local members of the Civil Defence, A.R.P. and A.F.S. services were invited to attend and those attending drove their nails well and truly home, the page boy of the Odeon knocking in the first nail.

A Worth-while Splash

A COPY of the *Rotherham Advertiser* received from Fred V. Morris, of the Regal, Rotherham, carries a composite page in connection with the showing of "The Great Dictator." Local firms were not slow to appreciate the value of advertising space surrounding the write-up of the picture, nor was the implication of the title itself lost, for it was employed as a slogan in many ingenious ways in the advertisements. Incidentally, the amount of free editorial shows that even in these days editors can be persuaded to come across when there is a good thing about.

Slides Build Patronage

A SERIES of cleverly worded slides was the main feature of "The Great Dictator" campaign at the Picture House, West Hartlepool, where Selwyn Taylor conceived a number of humorous announcements which so appealed to the patrons that the usual intermission became to be regarded with a considerable measure of expectancy by the audience. I have received copies of the wordings employed, each of which convey with subtle and cheery insistence the theme and appeal of the picture. One of the most effective, I should imagine, was the reproduction of a personal letter from Mr. Taylor in his own handwriting commending the picture to the friends of the house.

MUSIC IN MANXLAND

George Tootell's Many Activities

An interesting letter received from George Tootell, Mus.Doc., F.R.C.O., from the Isle of Man, informed me that he had now become manager-organist at the Regal, Douglas, for his directors, and that business was improving with every chance of becoming more permanent. Raids so far on the island consist of two bombs dropped in an empty field with no damage, and the occasional hum of 'planes that pass over seaward towards Liverpool. May the island's luck hold good!

The Dr. always seems to find time for some activities outside the kinema, and this time he is busy giving musical lectures to the troops under the new Ministry of Education and War Office scheme, these being given in various parts of the island. At the kinema the organ recitals have for years been models of genuine musical entertainment and George Tootell's church recital work must have attracted many hundreds of the music-loving Manx men and women to visit the Regal to hear both types of organ and interludes. This war time period must bring back many memories to the Dr. of his brilliant successes in pre-war tours in Germany, etc., which includes Berlin, Cologne, Nuremberg, Vienna, Bratislava, and Munich, with a considerable amount of German broadcasting.

A. W. O.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

FOR APRIL 7 RELEASES

Compiled by A. W. Owen

"NORTH-WEST" MOUNTED POLICE (Paramount)

CERT. U. 11,295 ft. Reg. No. F.3657. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Gary Cooper, Madeleine Carroll, Paulette Goddard.
ATMOSPHERE.—Period Western outdoor melodrama of the North-West Mounted Police, photographed in Technicolor, with a story of love, treachery and tradition played against superb scenic backgrounds.
ORGAN. "Rhapsody in Blue," Gershwin (Chappell), with adaptation from the piano-conductor copy of the orchestration and synchronisation with H.M.V. C.2516 (Paul Whiteman's Orchestra).
NON-SYNC.—As organ, alternative recordings on Columbia D.X.116 (Quentin McLean, organ), or H.M.V. C.2516 (Eight-Piano Ensemble).

"GALLANT SONS" (M-G-M)

CERT. A. 6,845 ft. Reg. No. F.3728. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jackie Cooper, Gene Reynolds, Ponita Granville.
ATMOSPHERE.—Drama in which a handful of youngsters turn detectives for the purpose of proving the innocence of a father of one of them, wrongly accused and sentenced for murder.
ORGAN. "Spirit of Youth," March, Gilbert (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.9052 by the London Palladium Orchestra.

"A MODERN HERO" (Warner)

CERT. U. 6,812 ft. Reg. No. F.3732. Reviewed in KINE. January 30, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Pat O'Brien, Gale Page.
ATMOSPHERE.—Life story of a famous American football star, Lars Rockne, who came from Norway, where he had been a carriage-builder. In Chicago he became a football coach, achieving high fame, until killed in an aeroplane accident.
ORGAN. "Homage," March, Grieg (Chester), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2711 (symphony orchestra).

"OUT WEST WITH PEPPERS" (Columbia)

CERT. U. 5,551 ft. Reg. No. F.3563. Reviewed in KINE. November 14, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Edith Fellows, Dorothy Ann Leese.
ATMOSPHERE.—Domestic comedy-drama, the latest of the popular "Pepper" series, which shows how a family of youngsters bring about the rehabilitation of an alcoholic and morose uncle.
ORGAN. Short Medley ("Piping Hot," No. 2, arranged by Sidney Torch): "Alabamy Bound," "St. Louis Blues," "Caravan," "Some of These Days," "Mood Indigo," and "Tiger Rag," with adaptation from the vocal-piano professional copies.
NON-SYNC. As organ, recorded by Sidney Torch at the State Organ, Kilburn, on Decca F.7721.

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MANAGER wanted.—Fullest details, stating salary, Palace Cinema, Lowestoft.

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MANAGER, 20 years' experience, desires change; over military age; excellent references; South only; moderate salary.—K., Box 709, Kinematograph Weekly.

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MANAGER (48), many years' experience, circuit and independent, well versed all branches, including operating, excellent testimonials; bond; large or small hall, which must be good class; anywhere.—B., Box 701, Kinematograph Weekly.

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C.2.	3½"	Busch	R. Projection 1½"
C.	2½"	Dallmeyer	R. Projection 1½"
C.	2½"	Siamor	R. Projection 1½"
C.	2½"	—	1½"
C.2.	4½"	Busch	1½"
L.	12"	—	2"
C.	2"	Dallmeyer	1½" Rear
C.	2½"	Cintra	1½"
C.	4"	Busch	2"
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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
Thur., Mar. 6	3 p.m. ...	G.-B. Theatre ...	Malta—Island Fortress (Short); Live Stocktaking (Short); A Sister to Assist 'er (Re-issue).	Exclusive ...		U
Fri., ,, 7	3 p.m. ...	G.-B. Theatre ...	Dangerous Acquaintances, Gay Old Dog (Re-issue).	Exclusive ...	———	A
Mon., ,, 10	10.30a.m.&2.30p.m.	Own Theatre ...	Great Plane Robbery; with Screen Snapshot No. 88.	Columbia ...	———	—
,, ,, 10	10.30 a.m. ...	Warner Theatre...	The Prime Minister	Warner Bros. ...	John Gielgud	—
Tues., ,, 11	10.30a.m.&2.30p.m.	Own Theatre ...	Escape to Glory; with The Mad Hatter.	Columbia ...	Pat O'Brien	—
Wed., ,, 12	2.30 p.m. ...	Phoenix	The Son of Monte Cristo ...	United Artists ...	Louis Hayward	—
,, ,, 12	10.30a.m.&2.30p.m.	Own Theatre ...	I Married Adventure; with Savoy in the Alps (Short).	Columbia ...	———	—
Thur., ,, 13	10.30a.m.&2.30 p.m.	Own Theatre ...	Ellery Queen, Master Detective—with Cuckoo Cavaliers (Short).	Columbia	Ralph Bellamy ...	—
Fri., ,, 14	10.30a.m.&2.30 p.m.	Own Theatre ...	Port Arthur with Short, Islands of the West Indies.	Columbia ...	Daniel Darrieux ...	—

BIRMINGHAM

Fri., Mar. 7	10.30 a.m. ...	Forum	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
,, ,, 7	10.30 a.m. ...	Scala	Comrade X	M-G-M	Clark Gable	—
Tues., ,, 11	10.45 a.m. ...	Scala	Let's Make Music... ...	RKO-Radio ...	Bob Crosby... ...	U
Wed., ,, 12	10.30 a.m. ...	Scala	Trail of the Vigilantes ...	G.F.D.	Franchot Tone ...	U
Thur., ,, 13	10.30 a.m. ...	Scala	Hot Steel	G.F.D.	Richard Arlen ...	A

CARDIFF

Fri., Mar. 7	10.45 a.m. ...	Olympia	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
,, ,, 7	11 a.m. ...	Park Hall ...	Flowing Gold	Warner Bros. ...	John Garfield... ...	—
,, ,, 7	10.45 a.m. ...	Odeon	Black Diamonds	G.F.D.	Richard Arlen ...	U
Tues., ,, 11	10.45 a.m. ...	Park Hall ...	Inspector Hornleigh Goes To It ...	20th Century-Fox	Gordon Harker ...	U
,, ,, 11	10.45 a.m. ...	Odeon	Let's Make Music	RKO-Radio ...	Bob Crosby	U
Wed., ,, 12	11 a.m. ...	Odeon	The Thief of Bagdad	United Artists ...	Conrad Veidt	U
,, ,, 12	10.45 a.m. ...	Park Hall ...	Hot Steel	G.F.D.	Richard Arlen ...	A

GLASGOW

Fri., Mar. 7	10.45 a.m. ...	La Scala ...	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
,, ,, 7	10.45 a.m. ...	Paramount ...	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	U
Tues., ,, 11	10.45 a.m. ...	La Scala ...	Let's Make Music...	RKO-Radio ...	Bob Crosby	U
,, ,, 11	10.45 a.m. ...	Cranston's P.H.	Hot Steel	G.F.D.	Richard Arlen ...	A
Wed., ,, 12	10.45 a.m. ...	La Scala ...	Margie	G.F.D.	Mischa Auer	U
Thur., ,, 13	10.45 a.m. ...	Paramount ...	Sandy Gets Her Man	G.F.D.	Baby Sandy	U

LEEDS

Fri., Mar. 7	10.45 a.m. ...	Tower	Inspector Hornleigh Goes To It	20th Century-Fox	Gordon Harker ...	—
,, ,, 7	10.45 a.m. ...	Ritz	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
Tues., ,, 11	10.45 a.m. ...	Tower	Let's Make Music...	RKO-Radio ...	Bob Crosby	U
,, ,, 11	10.45 a.m. ...	Odeon	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	—
Wed., ,, 12	10.45 a.m. ...	Tower P.H.	Hot Steel	G.F.D.	Richard Arlen ...	A
Thur., ,, 13	10.45 a.m. ...	Tower	Comrade X	M-G-M	Clark Gable	—

LIVERPOOL

Fri., Mar. 7	11 a.m. & 2.30 p.m.	Own Theatre ...	Inspector Hornleigh Goes To It	20th Century-Fox	Gordon Harker ...	—
,, ,, 7	10.45 a.m. ...	Forum	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
,, ,, 7	10.45 a.m. ...	Palais de Luxe	Comrade X	M-G-M	Clark Gable	—
Tues., ,, 11	10.45 a.m. ...	Futurist	Let's Make Music...	RKO-Radio ...	Bob Crosby	U
,, ,, 11	10.45 a.m. ...	Paramount ...	Black Diamonds	G.F.D.	Richard Arlen ...	—
Wed., ,, 12	10.45 a.m. ...	Paramount ...	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	U
Thur., ,, 13	10.45 a.m. ...	Futurist	Hot Steel	G.F.D.	Richard Arlen ...	A

MANCHESTER

Fri., Mar. 7	10.45 a.m. ...	Theatre Royal ...	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
Tues., ,, 11	10.45 a.m. ...	Theatre Royal ...	Let's Make Music...	RKO-Radio ...	Bob Crosby	U
Tues., ,, 11	10.45 a.m. ...	Odeon	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	U
Wed., ,, 12	10.45 a.m. ...	Deansgate P.H.	Hot Steel	G.F.D.	Richard Arlen ...	A
Thur., ,, 13	10.45 a.m. ...	Theatre Royal ...	Margie	G.F.D.	Mischa Auer	U

NEWCASTLE

Fri., Mar. 7	10.45 a.m. ...	Odeon	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
,, ,, 7	10.45 a.m. ...	Westgate ...	Comrade X.	M-G-M	Clark Gable	—
,, ,, 7	10.45 a.m. ...	Essoldo	When Youth Conspires	Pathe	Jackie Moran ...	U
,, ,, 7	10.45a.m.& 3p.m.	Own Theatre ...	Down Argentine Way	20th Century-Fox	Don Ameche	U
Tues., ,, 11	10.45a.m.&3p.m.	Own Theatre ...	Inspector Hornleigh Goes To It	20th Century-Fox	Gordon Harker ...	—
,, ,, 11	10.45 a.m. ...	Essoldo	Let's Make Music	RKO-Radio ...	Bob Crosby	U
,, ,, 11	10.45 a.m. ...	Odeon	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	U
Wed., ,, 12	10.45 a.m.	Essoldo	Hot Steel	G.F.D.	Richard Arlen ...	A
Thur., ,, 13	10.45 a.m. ...	Essoldo	Margie	G.F.D.	Mischa Auer	U

NOTTINGHAM

Fri., Mar. 7	10.45 a.m. ...	Elite	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
Tues., ,, 11	10.45 a.m. ...	Scala	Let's Make Music	RKO-Radio ...	Bob Crosby	U
,, ,, 11	10.45 a.m. ...	Ritz	Comrade X.	M-G-M	Clark Gable	—
Thur., ,, 13	10.45 a.m. ...	Ritz	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	U

SHEFFIELD

Fri., Mar. 7	10.45 a.m. ...	Union Street ...	Beyond To-morrow	RKO-Radio ...	Chas. Winninger ...	—
,, ,, 7	10.45 a.m. ...	Hippodrome ...	Thief of Bagdad	United Artists ...	Conrad Veidt... ...	U
,, ,, 7	10.45 a.m. ...	Cinema House ...	Comrade X.	M-G-M	Clark Gable	—
Tues., ,, 11	10.45 a.m. ...	Cinema House ...	Let's Make Music	RKO-Radio ...	Bob Crosby	U
Wed., ,, 11	10.45 a.m. ...	Cinema House ...	Trail of the Vigilantes	G.F.D.	Franchot Tone ...	U
Thur., ,, 13	10.45 a.m. ...	Cinema House ...	Sandy Gets Her Man	G.F.D.	Baby Sandy	U

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